Enlightened Rainbows

THE LIFE AND WORKS OF
SHARDZA TASHI GYELTSEN

BY

JEAN-LUC ACHARD

BRILL

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PART TWO — THE CATALOGUE OF THE SHAR RDZA BKA' 'BUM

ACKNOWLEDGEMENTS

Shar rdza Rin po che (hereafter Shardza Rinpoche) is one of the most famous Bon po masters of the late 19^{th} century and early 20th century. He is of course particularly well-known because of his realization of the Rainbow Body (*'ja' lus*) which he manifested at the end of his life in 1934. But he was not only a fully accomplished practitioner of rDzogs chen and Tantras — which would appear to be much sufficient in itself : he was also a highly talented scholar whose expertise embraced all the fields of Bon spiritual knowledge. His works have consequently greatly influenced most of the modern masters of Bon, even if some voices appear here and there in a discordant tone. The detailed study of these works clearly demonstrates that their author had an unequalled mastery of Bon teachings and that he has initiated specific traditions that are definitely his own innovations. His spiritual heritage is preciously kept alive in both Eternal Bon and New Bon traditions, in India and in Tibet (and to a lesser extent in some Western countries).

The present work was prepared within the seminar "Histoire et interprétation des textes et des doctrines" in the Centre de recherche sur les civilisations chinoise, japonaise et tibétaines (UMR 8155, directed by Alain Thote) of the CNRS, Paris. In the course of elaborating this volume, I was encouraged by the activities of Menri Lopön Trinley Nyima Rinpoche who has started a cursus of gradual training in Menri based on the *sDe snod mdzod*, one of the major works authored by Shardza Rinpoche. Menri Lopon's association with the corpus of Shardza's teachings comes both from the latter's lineage as handed down in Dolpo by bsTan 'dzin rgyal mtshan, one of Shardza's direct disciples, as well as from the actual Menri Abbot, Lungtok Tenpai Nyima Rinpoche.

The present volume would certainly not have seen the light without the repeated encouragements of Marianne Ginalski whose corrections and help in the final production of the book were greatly appreciated. I would also like to include in these acknowledgements the generous and kind help provided by Henk Blezer and Patricia Radder for the formatting of the manuscript. It is obvious that without their clarifications I would not have been able to comply with the standards demanded for professional layout.

Jean-Luc Achard

INTRODUCTION

1. A brief history of the Bon tradition in Tibet

1-1. Buddhist, modern and traditional views on Bon

The Bon religion is generally considered to be the oldest spiritual tradition of Tibet but what should be properly understood as Bon differs quite widely according to individuals. If one follows the opinion of most Buddhist masters, Bon was a religion centered around sacrifices and sanguinary rituals and was banned by Tibetan Buddhist kings in the last part of the 8th century.[1] With the exception of very few masters in the religious history of Tibet,[2] this opinion shared by many Buddhist hierarchs on Bon is not based on actual knowledge either of Bon history or its literature but on poorly documented polemical works filled with partisan opinions.[3] With such a defective approach, critical views on Bon are usually mechanically repeated without studies of any Bon text at all and, most dramatically, simply without the curiosity to do so. This may not be the case only for Bon, since the blind sectarian behavior of many Buddhists in Tibet has often created tensions between monasteries and patrons of rival sects, based on a quasi-hysterical approach to "orthodoxy". However, such a reductionist attitude is counterbalanced by largely ecumenical individuals who have either discovered or received Bon teachings proper and who can therefore discuss Bon in their own rights. To this group of people belong some of the most interesting minds in the religious history of Tibet, including the actual 14th Dalai Lama who installed Bon as the fifth religious tradition of Tibet and who officially received some of its most important

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[1] I don't think that Buddhists reject the possibility that Bon was an organized religion prior to the arrival of Buddhism in Tibet and that Bon pos had monasteries, etc. Tibetologists often doubt the existence of such a structured system. See however Karmay, "Un témoignage sur le Bon face au Bouddhisme à l'époque des rois tibétains", pp. 89-106.

[2] Such as Khu tsha zla 'od, rDo rje gling pa, bsTan gnyis gling pa, several important masters of the *ris med* movement such as 'Jam dbyangs mKhyen brtse'i dbang po, 'Jam mgon Kong sprul, mChog gyur gling pa, or Chos rgyal Namkhai Norbu Rinpoche and the actual 14th Dalai Lama.

[3] This clearly appears so in the *Grub mtha' shel gyi me long* by Thu'u bkwan Chos kyi nyi ma.

teachings, including the complete transmission of the *Zhang zhung snyan rgyud*.[4]

Therefore, since the traditional Tibetan Buddhist views on Bon are mostly based on polemical works and treatises dealing with philosophical positions (*grub mtha'*),[5] one should certainly question the validity and pertinence of the criticisms that are made. It seems that despite a few interesting points, most of these views give an impression of practically missing the point in exposing Bon theories, practices, etc., and in the first place in basing their opinion on any specific Bon po texts.[6] According to these Tibetan Buddhist views, there has been three kinds of Bon: 1. *brDol bon* or Outburst Bon which is centered on the propitiation of gods and demons; 2. *'Khyar bon,* Deviant or Mixed Bon which refers to some Bon teachings mixed with heretical conceptions; and 3. *bsGyur Bon* which may be either rendered as Transformed Bon or Translated Bon, in both case the meaning being that of transformation of Buddhist ideas, etc., into Bon po ones and translating Buddhist texts into Bon po ones.[7] It is important to note here that such a classification is not recognized by the Bon tradition and that, as far as I understand it, it certainly does not correspond to any historical evolution of Bon.

According to most modern western Tibetologists, two distinct traditions can be styled as Bon. The first one was the ancient Bon that was active (probably prior to and) during the imperial period (7^{th}-8^{th} centuries) when it was declared wrong and suppressed, being actually replaced by Buddhism. This form of ancient Bon is known to us through some funeral rituals which seem to have had an important role in the royal religion.[8] It would be daring to identify it with *brDol Bon* since the latter is not attested anywhere else than in polemical

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[4] On the Dalai Lama's visit to Menri Monastery in Dolanji, see 'Go pa bsTan 'dzin 'brug grags, "sPyi nor gong sa skyabs mgon rin po che mchog gi bon gzhis thob rgyal gsar pa'i bsti gnas su zhabs sor 'khor pa'i gnas tshul snying bsdus", *Bon sgo*, no. 2, 1988, pp. 5-10.

[5] See the highly inspiring study of this problem in Dan Martin, *Unearthing Bon Treasures, passim*.

[6] See various comments on the nature of polemics and their foundation in Dan Martin, "Beyond Acceptance and Rejection?", pp. 263, *passim*; *id.*, *Unearthing Bon Treasures*, pp. 103 *et seq*.

[7] For the detail of these Buddhist views of Bon, see Martin, *ibid.*, pp. 41-42, pp. 187-197. See also Zeff Bjerken, "Exorcizing the Illusion of Bon 'Shamans'", pp. 11 *et seq*.

[8] See Lalou, "Rituel Bon-po des funérailles royales", *passim*, and Stein "Un document ancien relatif aux rites funéraires des *bon-po* tibétains", *passim*.

works. The second form of Bon is, for Tibetologists, nothing else than a re-working of Buddhism and a more or less deviant form of the rNying ma tradition.[9]

Both perspectives are rejected by modern day Bon pos for whom there are three kinds of Bon:

— ancient Bon (*bon rnying ma*) which mostly consisted in apotropaic rituals and which has wrongly been styled as a form of shamanism by reductionists for whom practically everything is shamanism;[10]

— Eternal Bon (*g.yung drung bon*) which is the spiritual tradition coming from the Buddha sTon pa gshen rab; according to modern Bon pos, his teachings first appeared in sTag gzig 'Ol mo lung ring and were then spread in Zhang zhung, India, China, Tibet, etc.;[11] and

— New Bon (*bon gsar*) which is quite close to the rNying ma Buddhist tradition, although its lineages are distinct.[12]

Until very recently, Tibetologists had not distinguished Eternal Bon and New Bon in their classification and simply packed them together into their second form of Bon. One should also

[9] My own personal researches in the field of rDzogs chen do show the contrary, i.e., the borrowing of Bon Great Perfection texts by rNying ma authors. See Achard, *L'Essence Perlée du Secret*, pp. 215-239; *id.*, "Le Tantra des Vingt-Deux Perles de l'Esprit de Parfaite Pureté", pp. 59-106. See also, Karmay, *The Great Perfection*, pp. 220-223.

[10] On this subject, see the very interesting article by Zeff Bjerken mentioned above ("Exorcising the Illusion of Bon 'Shamans'", pp. 4 *et seq*).

[11] It is essentially this form to which modern day adepts of this tradition refer when they speak of "Bon" as their own religious system. For modern Tibetologists such as Stein, this is called "Bon organisé".

[12] The problem of New Bon is a complex one. This tradition traces its origins back to 8th century figures such as Dran pa nam mkha', Tshe dbang rig 'dzin, Vairocana and Padmasambhava. To present it as entirely Buddhist is a terrible mistake. It has indeed links with the rNying ma tradition (and even with the bKa' brgyud), but its teachings are deeply rooted in the g.Yung drung Bon tradition and cannot in any way whatsoever be simply styled as Buddhist (*chos*) in a rather reductionist and simplistic manner. It actually appears that the hierarchs of the New Bon tradition often hold the lineages of the entire g.Yung drung Bon tradition to which are added the specific *gter ma* revelations classified as New Bon. I have rapidly dealt with the problem of New Bon in the introduction to *Bon po Hidden Treasures*, *passim*. It is however true that there exist specific differences with Eternal Bon in the stress of specific points such as the introduction of a fourth aspect of *gCod* practice known as the *drag po'i gcod*. Or the special practice of *khra khrid* (a specific kind of dark retreat performed in a special cell with openings in the four directions) which, according to Lopön Tenzin Namdak Rinpoche (Shenten Ling, 2006) does not exist in the Eternal Bon tradition.

note that modern lineage holders of the tradition sometimes do not take into account the ancient Bon (i.e. the pre *g.yung drung bon* tradition) and simply style Eternal Bon as "Old Bon" in order to set it apart from New Bon. This may certainly add to the confusion.

I will not indulge here in a very critical approach to the history of Bon since the subject itself extends far beyond the limits of the present work and since it shows recurrent themes which have been well treated elsewhere.[13] Rather, I think that in order to understand the life and works of our author, Shardza Rinpoche (1859-1934), it is indeed necessary to try to situate what Bon is for Bon pos and therefore to learn what the Bon pos have to say about their own religion. First of all, we should try to understand what is the meaning of Bon for Bon pos.

1-2. The meaning of Bon

The word *bon* itself is used by Bon pos in quite a wide range of applications, much like the use of *chos* by the Buddhists.[14] According to sPa ston bsTan rgyal bzang po,[15] there are seven basic meanings associated with the word *bon*:[16]

1. the knowable, object or field of knowledge (*shes bya*), referring to all kinds of phenomena (*bon thams cad*) liable to be or become objects of one's knowledge or consciousness;

[13] Among these themes are the life of the founder sTon pa gshen rab mi bo (on which see *inter alia*, Kvaerne, "Peintures tibétaines de la vie de Ston-pa-gçen-rab", pp. 36-81; Don grub lha rgyal, "gShen rab mi bo che'i mdzad rnams bsdus ma'i skor gleng ba", pp. 370-401), the persecutions of Bon (Karmay, *The Treasury of Good Sayings*, pp. xxxi-xxxiii, 58-104), polemics (on which see Martin, *Unearthing Bon Treasures*; Blondeau, "La controverse soulevée par l'inclusion de rituels bon-po", *passim*.), the Zhang zhung language (see Haarh, *The Zhang-zhung language*, *passim*; Stein, "La langue Žaṅ Žuṅ du Bon organisé", pp. 231-254; Martin, "Comparing Treasuries", *passim*), etc.

[14] Ten meanings of the word *chos* are usually explained in traditional Buddhist texts. See for instance Padmakara Translation Group, *Treasury of Precious Quality*, p. 363 n. 82.

[15] *bsTan pa'i rnam bshad*, p. 504.

[16] Known as the seven objects to which it is applied (*yul bdun la 'jug pa*).

2. the Path (*lam*), referring to the practices and teachings making up a corpus of *bon* (instructions) which leads to the direct understanding of Emptiness;[17]
3. the phenomena known as Saṃsāra (*'khor ba*) i.e., all that pertains to conditioned existence and transmigration;
4. Nirvāṇa (*'das pa*) and all that comes under the label of the pure, non-regressive experience beyond sorrow;
5. the objects of the intellect (*yid kyi yul*), referring to both conditioned and unconditioned phenomena and including the very tools used by the intellect such as discursiveness, etc.;
6. the meaning (*don*) or principle of things, i.e., that which makes things what they are or appear to be;[18] and
7. the Scriptures (*gsung rab*) or corpus of teachings making up the collections such as the Four Portals and Treasury as the Fifth (*sgo bzhi mdzod lnga*), etc.

Furthermore, the real meaning of *bon* is explained by sPa ston as that which is both immutable (*mi g.yo ba*) and protective (*skyob pa*). "Immutable" refers here not only to its indestructible character but rather to the fact that the various perspectives explained in the Bon Scriptures are envisioned in a unitary and non-dual approach.[19] Therefore, the real principle of Bon teachings remains immutable. "Protective" refers to the protection of beings or transmigrators (*'gro ba*): the *bon* teachings thus protect them from falling into the lower realms, provided they reject non-virtues and erroneous views, etc.[20]

In another work, sPa ston explains the meaning of *bon* as applying to five objects or domains (*yul lnga la 'jug*):[21]

1. the knowable or field of knowledge (*shes bya*), referring to all phenomena (*bon*) that are subsumed by the know-

[17] This is simply described as *lam gyi bon* in sPa ston's text (p. 504). It is different from — although clearly linked to — the last category of Bon (the Scriptures, *gsung rab*) insofar as its meaning here is that of the knowledge of Emptiness obtained through the practice of the Path (and therefore relying on authentic Scriptures but still being distinct from these).

[18] I imagine this could also be translated as the "absolute" but this would probably entail conceptions which are actually outside the meaning of *don* here. I leave this to the appreciation of philologists.

[19] A rDzogs chen adept would clearly link this to the Single Essence (*thig le nyag gcig*) of the natural state. On the real meaning of this expression, see Slob dpon bsTan 'dzin rnam dag, *Ma rgyud thig le'i mchan 'grel*, pp. 10-13.

[20] sPa ston, *ibid.*, p. 504.

[21] sPa ston, *rDzogs pa chen po zhang zhung snyan rgyud kyi brgyud pa'i bla ma'i rnam thar*, p. 58.

able, i.e., all those which pertain to the field of possible knowledge;
2. virtues (*dge ba*), which are clearly those that are associated with Bon practice (starting with the ten virtues), as opposed to what is *not* Bon (and implicitly not virtuous);
3. Nirvāṇa (*myang 'das*), the immutable state which also protects transmigrators as we have just seen above;
4. concentrations in which phenomena and mind are undifferentiated, referring to the teachings of Eternal Bon (*g.yung drung bon*) leading to the entrance into such contemplative states characterized by non distraction (*mi yengs pa*), immutability (*mi 'gyur ba*) and absorption into the vast expanse of Mind itself (*sems nyid bdal ba'i klong*); and
5. objects (*yul*), namely sense-objects.[22]

In a broader sense, Bon basically refers to the teachings that were enunciated or revealed by the Blissful Ones (*bde gshegs*)[23] and not only by sTon pa gshen rab. There is thus one Bon for each Buddha coming to the world (or teaching in the pure realms). This does not however mean that there are contradictions between the teachings given by a Buddha and those transmitted by another enlightened being: rather, the distinction is applied in terms of periods of teachings. Thus, when the Bon teachings of a given Buddha have come to an end,[24] another Buddha appears in the world and spreads again the teachings of Bon. For instance, according to Bon works, sTon pa gshen rab — the founder of the Bon teachings that are still

[22] The translation of this passage appears in a draft form in Martin, *Mandala Cosmogony*, pp. 8-9 (note that it is necessary to correct in this book the section p. 9 "and [therefore also] the number five" which is simply the end of an enumeration; there are no specific application of *bon* to the number five). The same passage was wrongly translated in Reynolds, *The Oral Tradition from Zhang-zhung* (p. 37) although the original is surprisingly clear and easy. It says: *dang po bon gyi sgra gang la 'jug na/ yul lnga la 'jug ste/ shes bya/ dge ba/ myang 'das/ bon sems dbye ru med pa'i ting nge 'dzin dang/ yul dang lnga la 'jug/*: "First of all, to which (objects) do we apply the meaning of Bon? It applies to the five following objects: [1] the knowable, [2] virtues, [3] Nirvāṇa, [4] Concentrations in which phenomena and mind are undifferentiated, and [5] objects." To be very literal we could add: "To these five, it applies", to translate the end of the enumeration. Reynolds has mixed the first two into a single entry and divided the 4th one into two subdivisions. It would also seem that what appears as the fifth meaning of *bon* here, namely that of objects, is unclear to Reynolds who translates it with a singular case.

[23] sPa ston, *op. cit.*, p. 58.

[24] As a phenomenon, Bon itself is considered as impermanent and is thus subject to rise, decline and disappearance.

alive today — was preceded by gTo rgyal ye mkhyen and came to the world when the Bon teachings of gTo rgyal ye mkhyen were coming to an end. In his turn, sTon pa gshen rab will be followed by the future Buddha Thang ma me sgron. Even if the teachings of these Buddhas are necessarily enclosed within the larger frame of the Sūtras, Tantras and rDzogs chen instructions of Bon, each of them has his own way of transmitting teachings.[25]

1-3. The Life of sTon pa gshen rab

As stated above, it is beyond the scope of this introduction to delve into minute details regarding the history of Bon and its founder, especially since this theme is a complex one and would deserve a specific study in itself. Here, I will rather briefly recall the main outlines of sTon pa gshen rab's life without discussing it critically.[26]

In general, the main events of sTon pa gshen rab's life can be described according to twelve Deeds (*mdzad pa bcu gnyis*) which serve as the basic framework of his altruistic activities.[27] However, the fundamental structure of his life is that of an already fully enlightened prince who renounces the throne of his kingdom and lives in solitude in order to show the Path of liberation to his followers. In the *mDo 'dus*, he appears as not fully enlightened when he decides to come to the world in order to strive for the benefit of all beings. According to Lopön

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[25] To account for the existence of the non-Bon Buddha Śākyamuni, Bon pos have explained that gSang ba 'dus pa, one of the Nine Victorious Ones, manifested in the form Dam pa tog dkar (Śvetaketu) in the pure realm of dGa' ldan before appearing as the historical Buddha in order to subjugate Indians who could only be converted by *choṣ* or Dharma. See Achard, *Bon po Hidden Treasures,* p. 274. See also Kvaerne, "Śākyamuni in the Bon Religion", p. 37.

[26] Especially since what appears as historical or legendary accounts must often be understood according to highly complex hermeneutical interpretations for which historical "facts" or events are pretexts for illustrating teachings. Criticizing the historical events by styling them as legends or hagiographic accounts is therefore missing the point and meaning of these "transhistorical events". I will also refrain from criticizing similar events in the biography of our author given below. Paraphrasing them by re-formulating their contents according to our own Western approach to biographical literature is also totally missing the real meaning of these "events".

[27] See Tendar & Guard, *The Twelve Deeds*, *passim*. There also exists a tradition of 108 Deeds (*mdzad pa brgya rtsa brgyad*) mentioned for instance in dBra ston sKal bzang rgyal mtshan, *Bon chos kyi rnam par dbye ba so sor smos pa nor bu ke ta ka'i phreng mdzes zhes bya ba*, p. 26.

Tenzin Namdak,[28] this is one of the main elements that distinguishes the *mDo 'dus* — the shortest and possibly the oldest version of sTon pa gshen rab's life — from the *gZer mig* and *gZi brjid* in which he appears as a fully enlightened Buddha in the pure realms prior to his descent in the world.

To vertiginously summarize the main events described in these works, prior to his birth as one of the Bon Buddhas, sTon pa gshen rab was in the realm of Srid pa ye sangs where he was known under the name of gSal ba and where he studied Bon with his two brothers — Dag pa and Shes pa — under the guidance of a sage named 'Bum khri glog gi lce can. As they were following the teachings of the master and engaged in ever deeper meditative states, they realized the tormented nature of conditioned existence and the suffering of all sentient beings in the six destinies. After completing their studies, they magically traveled to the palace of the Buddha gShen lha 'od dkar in search of his advice regarding the matter that challenged and stimulated their natural altruism. gShen lha prophesized that they should become Revealers (*ston pa*) in the *kalpas* to come. Thus, Dag pa appeared in the world under the name of gTo rgyal ye mkhyen and taught Bon to sentient beings. Then, gSal ba's turn came and he descended in the world to reveal the teachings and perform his Twelve Deeds for the benefit of all beings. After him, Shes pa should appear in the world under the name of Thang ma me sgron, the future Buddha.

sTon pa gshen rab chose his parents — rGyal bon thod dkar and Yo phyi rGyal bzhad ma — and took birth in the Bar po so brgyad palace in 'Ol mo lung ring, to the west of the kingdom of Zhang zhung.[29] He is said to have given teachings at an early age,[30] clearly turning three Wheels of Bon, as stated in the *gZi brjid*:[31]

« — First, he enunciated the teachings of the relative truth
In the nine successive Vehicles.

[28] Private meeting, Paris, 1999.

[29] On 'Ol mo lung ring, see Martin, " 'Ol-mo-lung-ring, the Original Holy Place", pp. 48-82.

[30] A "fact" which may contradict the account of the *mDo 'dus* in which, as we have seen, he is not described as an already fully enlightened Buddha when he came to the world.

[31] As quoted by dBra ston in his *Bon chos kyi rnam par dbye ba*, p. 26: */dang po kun rdzob bden pa'i bon/ /theg rim pa dgu ru gsungs/ /bar pa bden gnyis zung du 'brel/ /sgo bzhi mdzod dang lnga ru gsungs/ /tha ma phyi nang gsang ba gsum/ /don dam mi 'gyur lam du nges/.*

Then, he enunciated (the teachings in which) the two Truths are united,
In the Four Portals and the Treasury as the Fifth.
Finally, he ascertained the immutable Path of (absolute) truth
In the outer, inner and secret (teachings). »[32]

During his princely years, he traveled to numerous countries where he gave transmissions of his Revelation (*bstan pa*) and thus started to gather a large group of followers around him. He married several wives and had children but eventually renounced the world at the age of 31, to isolate himself in a hermitage where he nevertheless continued to give teachings to all those who came to him. His unsuccessful nemesis, the arch demon Khyab pa lag ring, constantly strove toward his downfall and even once kidnapped one of the Buddha's daughters, gShen za ne'u chung, together with gShen rab's magical horses. To retrieve his daughter and steeds, gShen rab eventually traveled to Tibet where he converted the local Bon pos to the practice of the lower Vehicles of Eternal Bon (*g.yung drung bon*).

At the end of his life, he exhibited the truth of impermanence by passing into the state beyond sorrow and attained ultimate Nirvāṇa at the age of 82. His main disciple, Mu cho ldem drug, took care of the community of his followers and entrusted them with the charge of diffusing Bon in their respective countries by translating the teachings of the Buddha in their own languages. After him, Yid kyi khye'u chung taught in 'Ol mo lung ring while gTsug gshen rgyal ba spread Bon in Zhang zhung, together with Drang srong rDzu 'phrul ye shes.[33] Gradually, the Bon teachings were transmitted in Tibet through the activities of Nam mkha'i snang ba mdog can who studied with various masters in Zhang zhung. Dran pa nam mkha', a threefold key figure in the long traditional history of Bon,[34] studied under his guidance and that of other masters, playing a crucial role in the upholding of the tradition during the vicissitudes of its spread in Tibet.

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[32] These are Sūtras, Tantras and rDzogs chen.

[33] He is said to have played a decisive role in the perpetuation of the Bon *vinaya* tradition in ancient times.

[34] See Achard, *Bon po Hidden Treasures*, pp. xxviii-xxix.

1-4. The persecutions of Bon and the revival of the tradition

According to traditional accounts, Bon was persecuted twice during Tibetan history.[35] The first persecution is said to have occurred under the reign of the 8th Tibetan king, Gri gum btsan po, who supposedly lived sometime in between the 3rd and the 5th century CE.[36] The king was said to have been possessed by a demon and to have provoked a subject of his — Lo ngam rta rdzi — in a duel: during the fight, he accidentally cut off the *dmu thag* which linked him to heaven, thus putting an end to the tradition according to which Tibetan kings would climb up this *dmu thag* at the time of their death and then enter some sort of paradise or pure realm. Prior to this tragico-epic event, he persecuted Bon because of the growing power of Bon priests — challenging his own political and religious influence — and was therefore the cause for the first hiding of *gter ma* texts.

The second persecution has left much deeper traces in the Bon collective memory. It occurred during the reign of Khri srong lde btsan (742-797) who, under the influence of the dominant Buddhist clergy at the court, persecuted Bon after declaring Buddhism the State religion. In fact, it is possible that there was only one persecution, even though they have striking elements which distinguish them quite clearly.[37] Their most interesting common trait is the hiding of *gter ma* which was of considerable importance for the re-emergence of Bon after the collapse of the dynasty.

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[35] The "third" persecution occurred in the 1950's with the invasion of Tibet by Chinese communists and the ensuing devastations which rampaged the country during the Cultural Revolution. However, these religious and cultural havocs were not especially aimed at Bon but rather at all religious traditions in Tibet.

[36] See Karmay, *The Treasury of Good Sayings*, pp. 58 *et seq*.

[37] Karmay, *op. cit*., p. xxxiii; Martin, *Unearthing Bon Treasures*, p. 11 n. 3. I hope to come back on this subject elsewhere. As shown by Tucci, *Les Religions du Tibet*, pp. 285-286, an important event must have certainly occurred during the reign of Gri gum btsan po which has affected Bon, involving — according to Tucci — the beginnings of a deeper organized tradition. It is difficult to say anything particularly pertinent regarding this matter beyond the scope of subjective hypothesis but if the attribution of this persecution is retro-active (which means the persecution did not happen), then it is necessary to understand why Bon pos chose the reign of Gri gum for stating that their tradition was persecuted under him. The details of the story (see Karmay, *op. cit*., pp. 62 *et seq*.) — clearly of an apparent epic nature — might be the remnants of a myth whose interpretation may in no way be connected to any historical event (which would however appear doubtful).

Thus, in the course of the early 10th century, Bon texts started to be discovered and to gradually form a large corpus of works that were, in due course of time, to make up the two Bon Canons, the *Kanjur* and the *Tengyur*. The *gter ma* revelations of many masters have played a decisive role in the elaboration of this corpus, starting with highly revered figures such as gShen chen Klu dga',[38] Khu tsha zla 'od (b. 1024), Gyer mi nyi 'od, bZhod ston dNgos grub and many others.

Most of these masters were lay practitioners but gradually the monastic tradition within Bon circles started to gain more weight and to slowly become the active focal point of Bon practice. By the 14th century, Bon monasteries such as sMan ri dgon in gTsang had developed curriculums and were in terms of spiritual training on a par with other Buddhist establishments. One master who played a role similar to that of Tsong kha pa in the dGe lugs tradition during this period was mNyam med Shes rab rgyal mtshan (1356-1415) whose influence has lasted down to the present day. He was a highly accomplished practitioner of Tantra and rDzogs chen but also a key-figure in the upholding of the various Sūtra traditions of Bon. His insistence on Madhyamaka, logic, gradual path (*lam rim*) and philosophical studies has modeled the now traditional approach of practice in most Bon po monasteries, to such an extent that it has now become a stereotyped reference to claim one's adherence to the tradition of sMan ri (*sman ri'i lugs*). This is especially true in case of accusation of New Bon heresy.

This sMan ri monastic tradition is however not the only one recognized by Bon pos since there have been several lineages of spiritual practices diffused throughout Bon monasteries in Tibet.[39] It is nevertheless the one that particularly emphasizes the necessity of combined studies (albeit in a gradual form) of the teachings of Sūtra, Tantra and rDzogs chen. The Sūtra teachings mostly spread by this lineage were those of the *Myriads* (*'Bum*), as well as those of the *Gradual Path to Perfect Purity* (*Byang chub lam rim*). The Tantric teachings primarily taught in sMan ri were, on the one hand, the *Zhi khro* and the *gSang*

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[38] On this very important figure for the post-dynastic tradition of Bon, see Dan Martin, *Unearthing Bon Treasures*, pp. 40-116.

[39] Such as the *grwa sa ya bzhi* in sTod, the White, Black and Yellow Khyung lineages in Khyung po (*khyung po dkar nag ser gsum*) and the nine kinds of Zhig po in Eastern Tibet (*sMad du zhig po rnam dgu*). Zhig po are yogin-like practitioners who have "destroyed" (*zhig*) the delusions of conditioned existence.

sngags bka' drug[40] dealing with the Generation Stage (*bskyed rim*) and, on the other hand, the *Mother Tantras* (*Ma rgyud*) and the cycles centered on the Knowledge-Holders (*Rig 'dzin*) and Sky Dancers (*mKha' 'gro*), dealing with the Perfection Stage (*rdzogs rim*). The rDzogs chen teachings mainly taught in sMan ri were those of *A khrid*, *rDzogs chen yang rtse klong chen* and *Zhang zhung snyan rgyud* and more precisely the instructions concerning the practices of *khregs chod* and *thod rgal*. It is with these Sūtra, Tantra and rDzogs chen lineages that Shardza Rinpoche should be mostly associated. In his *Legs bshad 'phrul gyi lde mig* — an important work on the subject of the three vows (*sdom gsum*)[41] —, he recounts the history of these lineages in a concise form which should attract the interest of historians concerned with the traditional trans-historical approach of Bon which says so much about how Bon pos envision their own tradition and spiritual heritage.

2. Shardza Rinpoche and the Bon tradition in the 19th and early 20th century in Eastern Tibet

The Bon tradition in the 19th and early 20th century was literally flourishing in Eastern Tibet, mostly due to the indefatigable spirituals activities of charismatic masters such as bDe chen gling pa, dBal gter sTag slag can (bsTan 'dzin dbang rgyal), gSang sngags gling pa, and obviously Shardza Rinpoche, to name just the most famous of them. As we shall see in the biography of the latter,[42] numerous important masters played a key-role in the upholding of the tradition, this being true for both g.Yung drung Bon and New Bon, even if the second was spread to an unprecedented scale. In the previous century, the activities of personages such as Sangs rgyas gling pa (1705-1735) and Kun grol grags pa (1700-?) clearly paved the way for the intense diffusion of Bon in the eastern prov-

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[40] This expression refers to six kinds of tantric practices concerning: 1. peaceful deities (*zhi ba*), 2. wrathful deities (*khro bo*), 3. the Matrikas (*ma mo*), 4. Phur pa, 5. bDud rtsi, and 6. long life practices (*tshe sgrub*). See Shardza Rinpoche, *Legs bshad mdzod* (Dan Martin's electronic version), p. 84.

[41] To be understood here as the vows of individual liberation (*so thar*), of Mind Heroes (*sems dpa'*) and the tantric vows (*gsang sngags*). See below the texts nos. 10-13 included in volume VI.

[42] See Part One, which is based on text no. 325.

inces, even if it meant introducing ideas which were not considered as authoritative in the classical Eternal Bon circles.[43]

The origins of New Bon are directly linked to those of the pre- and post-dynastic traditions of g.Yung drung Bon. If we take for instance the tradition of bDe chen gling pa, nearly all his revealed works are associated with Dran pa nam mkha', while his own life has been filled with visions of Padmasambhava. According to the tradition, the roots of New Bon are said to go back to the 8th century, a period during which Dran pa nam mkha', with the help of Vairocana, elaborated a system of practices which combined both Bon and Buddhism. Then, in the later part of the 14th century, sPrul sku Blo ldan (b. 1360) revealed several works which are associated with both Eternal Bon and New Bon. He regarded himself as an incarnation of Padmasambhava[44] but also revealed some *gter ma* which are at the core of the Eternal Bon tradition such as the famed *gZi brjid* collection. One should however note here that if a text or cycle is linked with Padmasambhava, this does not make it automatically a New Bon text. The most famous example of this is probably the *rDzogs chen gser zhun* of bsTan gnyis gling pa g.Yung drung Tshe dbang rgyal po (1480-1535)[45] which was compiled by Padmasambhava after he received it from gShen lha 'od dkar and was then hidden by Ye shes mtsho rgyal. However, mKhan chen Nyi ma bstan 'dzin has included it in his catalogue of the *Kanjur* and it has since then been considered as a g.Yung drung Bon cycle.[46] However, the greatest impulse to the New Bon tradition was given by Sangs rgyas gling pa and Kun grol grags pa whose works and revelations have had a tremendous influence in Eastern Tibet down to the present day. Their tradition — especially the tantric and rDzogs chen cycles revealed or compiled by Kun grol rin po che — spread throughout Khams, Southern Amdo, Khyung po, rKong po, etc., and represents an notable part of the newly published *Bon gyi brten 'gyur chen mo*.

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[43] Such as the importance of the figure of Padmasambhava, for instance in the revelations of Sangs rgyas gling pa.

[44] See for instance the use of his name as Pad 'byung Nam mkha' rin chen in some of his *gter ma*. *Cf.* Achard, *La Pratique de Sherab Mawai Senge*, p. 11.

[45] He is sometimes confounded with his disciple Shel zhig g.Yung drung rgyal po who seems to be identical with Mi shig rdo rje (Lopön Tenzin Namdak, Shenten Ling, 2006). The confusion lies in the fact that both discovered a *rDzogs chen gser zhun*. However, that of Shel zhig g.Yung drung rgyal po is not the *rDzogs chen gser zhun* referred to by Shardza Rinpoche in e.g. his *dByings rig mdzod*, who refers to the *Refined Gold of the Great Perfection* as discovered by bsTan gnyis gling pa.

[46] See Achard, *L'Or Raffiné de la Grande Perfection*, vol. 1, pp. 15-24.

As we shall see below in the biography summarized in Part One, Shardza Rinpoche appears clearly as a follower of the sMan ri tradition and his biographer often insists in saying that such and such transmission was given according to the sMan ri lineage or principles, or that he followed the monastic rules as they were established in sMan ri, etc. However, he is also clearly associated with famous figures of New Bon, such as the 5th and 6th Kun grol incarnations, gSang sngags gling pa (b. 1864), bDe chen gling pa (1833-1893) who played a crucial role in his spiritual growth and in particular dBal bon sTag lag can, bsTan 'dzin dbang rgyal (b. 1832), an important lineage holder of the dBra clan and one of the main incarnates in sTeng chen dgon pa. The position of these masters is complex, just as that of New Bon is, because they uphold traditions that are in the most obvious manner related to sMan ri or Eternal Bon, while at the same time maintaining their own local lineages of new *gter ma*, often criticized by the sMan ri authorities. The incarnate *lamas* of sTeng chen dgon pa in rDza khog for instance are clearly associated with both main traditions which means that they preserved lineages of Eternal Bon teachings as well as New Bon teachings such as those revealed by the first Kun grol rin po che. Yongs 'dzin Sangs rgyas bstan 'dzin rin po che (d. 1968) had a similar position since, even if he was an authority of g.Yung drung gling and sMan ri monasteries, he was nevertheless brought up and trained in the *rTsa rlung mkha' 'gro gsang mdzod* revealed by Kun grol rin po che and in which the central figures are rDo rje phag mo and rDo rje rnal 'byor ma.[47] In fact, the incredible variety or richness of the New Bon tradition lies in the fact that it includes all major cycles of Eternal Bon to which are added the various New Bon lines of transmission, even if some caution is required before generalizing. It is thus in this *milieu* that Shardza Rinpoche evolved spiritually, training in both Eternal Bon and New Bon cycles, even if his own *Collected Works* (*bka' 'bum*) show a remarkable absence of New Bon influence.[48]

[47] See Slob dpon bsTan 'dzin rnam dag, *dPal ldan bla ma mi yi seng ge dge ba'i bshes gnyen chen po yongs 'dzin sangs rgyas bstan 'dzin gyi rnam thar*, p. 150-151.

[48] With the exception of text no. 360 which is explicitly associated with the tradition of the first Kun grol rin po che.

3. *The Edition of the* Shar rdza bka' 'bum *in 13 and 16 Volumes*

According to Tshul khrims rab rgyas (*Par skrun gsal bshad*, no. 78,[49] p. 257), the original set of the *Shar rdza bka' 'bum* consisted in 13 volumes (*pod bcu gsum*) but a series of supplementary works (called "surplus", *kha bsabs*) were added to the primary collection, such as the *Theg 'grel* (i.e. a commentary on the *Theg pa rim pa mngon du bshad pa'i mdo rgyud*, no. 333 and no. 334), and Shardza Rinpoche's *Biography* (*rNam thar*, no. 325), thus making up a total of 16 volumes. However, not all of Shardza's works are included in this set and there seems to exist an edition in 18 volumes and one in 20 volumes.[50] If I can't account for the last one, the set in 18 volumes, which I have not been able to access, seems to consist of the new set of 16 volumes, in which the *Yang zab nam mkha' mdzod*'s second volume is split into two separate volumes (due to its size) while an ultimate volume would consist of supplementary works one is liable to find in the *Bon gyi brten 'gyur chen mo*. This has to be checked when this version in 18 volumes becomes available. In the present catalogue, I have added the list of a virtual 17th volume, the order of this ultimate volume being given here slightly subjectively and not necessarily at random.

The 13 volume set[51] was most apparently organized by Shardza Rinpoche himself, although he has not left any indication on how to arrange the collection proper.[52] This collection was in fact gradually elaborated in the later part of his life and one should keep in mind that some secondary works stayed quite some time in manuscript form and were only much later prepared for xylographic prints. Even if Shardza Rinpoche did not leave any text to explain the organization of his works, he himself took an active part in the prints and in their diffusion in Eastern Tibet.[53] When he traveled from one monastery to

[49] All numbers are referring to the inventory of the texts in the catalogue section given in Part Two.

[50] A version in 26 volumes is mentioned in Karmay & Nagano, *A Survey of Bonpo Monasteries*, p. 438, but this is certainly an error for 16.

[51] Certainly covering more or less the 13 first volumes of the collection catalogued in the present work.

[52] There are already mentions of these 13 volumes in 1920 (see below in the biography), even if it may be anachronistic since the *Lung rigs mdzod* was started in 1922-1923 and only completed in 1924.

[53] gSang sngags gling pa was actually the first to urge him to have his works printed in xylographic form.

the other, he would bring numerous copies of some works that had been prepared for xylographic reproduction and he would distribute them to fortunate ones.

His regent, Blo gros rgya mtsho (1915-1952) played a key role in preparing comprehensive sets of the 13 volume collection but it was his biographer, dBra ston Rin po che (Ngag dbang skal bzang bstan rgyal, 1897-1959) who gave the first overview of the collected works in his *mKhas shing grub pa'i dbang phyug mtshungs med bla ma mangga wer zhi'i bka' 'bum gyi brgyud rim shel dkar phreng ba* (see text no. 31).

According to dBra ston, the *Shar rdza bka' 'bum* should be divided into three great categories of texts:

— those belonging to the Profound Treasuries (*zab mo mdzod*), which do not correspond to revealed Treasures (*gter*) but rather to Shardza Rinpoche's Five Treasuries (*mdzod lnga*);

— the exegetic works or commentaries (*'grel*) which Shardza Rinpoche composed on several of the most important texts of the Bon tradition; and

— works belonging to the categories of Pure Visions (*dag snang*) and various activity practices (*las tshogs*).

It should be noted here that some texts or cycles overlap these categories, such as the *Yang zab nam mkha' mdzod* which can be included in both the first and the third category. dBra ston's text starts by describing the Five Great Treasuries (*mDzod chen lnga*) as follows:

1. the *Lung rigs mdzod* (no. 9) in 12 chapters (*rim khang*) explaining the classifications of the Nine Vehicles (*theg dgu*) according to the Southern, Northern and Central Treasures;[54]
2. the *sDe snod mdzod* (nos. 4-8) in 21 chapters describing the principles of Sūtras, Tantras and rDzogs chen; the Sūtra section deals with monastic discipline (*'dul ba*)[55], discourses (*mdo*) and cosmology (*mngon pa*); the Tantra section explains the teachings of the *gSas mkhar mchog lnga*[56] together with the practices contained in their an-

[54] The text is actually mostly centered on the exposition of the Nine Vehicles according to the Central Treasures.

[55] Not that much actually in the text itself, but rather with the principles of the preliminary practices (*sngon 'gro*).

[56] The Five Supreme Citadels, a corpus of Tantric teachings centered on a group of the five following wrathful deities (*khro bo*): 1. Che mchog dBal gsas, 2. gTso mchog Khro bo, 3. gSas mchog Rol pa, 4. gSang mchog Ma rgyud, and 5. Khro mchog Phur pa. See text no. 120. In fact, the tantric sec-

cillary texts; while the contents of the rDzogs chen section are not mentioned here;

3. the *dByings rig mdzod* (nos. 1-2) in 21 chapters explaining the teachings of rDzogs chen as expounded in the set of the 42 tantras of this series of instructions;[57]
4. the *Legs bshad mdzod* (no. 14) in 7 chapters covering the history and origin of g.Yung drung Bon; and
5. the *Nam mkha' mdzod* (nos. 15-155) which mostly contains both tantric and Dzogchen teachings.[58]

The second category of works classified by dBra ston contains two kinds of texts: meaning commentaries (*don 'grel*) and literal commentaries (*tshig 'grel*). The meaning commentaries refer to exegesis on the principles of some Sūtras (none named but see for instance no. 222), as well as the commentary on the *Fruit Tantra* (*'Bras rgyud*) of the Ma rgyud cycle of teachings (no. 333).

The literal commentaries refer to works associated with the *Three Vows* (*sdom pa gsum*, no. 10-13); works dealing with generating the Pure and Perfect Mind (nos. 206-211), with Refuge vows (*skyabs sdom*, nos. 204-205), the *Ritual of the Four Myriads of Byams ma* (*Byams ma 'bum bzhi'i cho ga*, no. 221), the *Subsequent Evocation of the Qualities of the Three Supreme Jewels* (*mChog gsum yon tan rjes dran*, no. 40), the *Three Kinds of Prayers* (*sMon lam rnam gsum*, nos. 212, 215 and 218), together with their own commentaries (nos. 214, 217, and 220), and the cycle of instructions concerned with preliminary practices (*sngon 'gro'i khrid skor*, nos. 156 *et seq.*).

The third category of texts deals with Pure Visions and Activity practices. It contains works from the long transmissions (*bka'*) and Treasures transmissions (*gter*) dealing with the Three Roots (*rtsa gsum*, nos. 113, 115), the Practice of the Master (*bla sgrub*, no. 105), etc., the *bDe 'dus* (no. 117), the *Rig 'dus* (119), the *mChog 'dus* (no. 120), the *mKha' 'gro dngos grub sgrub pa* (no. 121), together with their ancillary texts and appendices,

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tion of the *sDe snod mdzod* mostly deals with the yogic practices as they are described in the Mother Tantras (*Ma rgyud*).

[57] These are not listed anywhere in the *Collected Works* proper. The list of the sources of Shardza Rinpoche uses in the *dByings rig mdzod* amounts to a little less than 200 hundred explicitly cited references.

[58] This one is not actually mentioned here but is said by dBra ston to be included in this section as well (p. 18). dBra ston includes it in the third category of works authored by Shardza Rinpoche (the Pure Visions and activity practices).

etc. To this category also belong the rituals connected with the Four Initiations (*dbang bzhi*, no. 140-143), the Fire burning rituals linked with the four activities (*las bzhi'i sbyin sreg*, nos. 136-138), the cycle of Eradicating the ego (*gcod kyi skor*),[59] the large and abridged Confrontations with the Bardo states (*Bar do'i ngo sprod che chung gnyis*, nos. 151-152), the precepts of the Phases of Meditation (*sGom rim man ngag*, no. 169), etc.

The collection also contains a set of works which can be divided into two main textual groups:

— the cycle of essential instructions of the profound series of practices (*zab mo sgrub sde dmar khrid kyi skor*), and
— the cycle of advice and extensive explanations (*rgya che ba rnam bshad lung gi skor*).

The cycle of essential instructions and practices

This cycle of teachings mostly concerns the corpus of the *sKu gsum rang shar* which was not described in the previous classification. It essentially covers the rDzogs chen and tantric instructions to be found in this corpus and is actually itself divided into two groups: essential instructions (*dmar khrid*) and the profound series of practices (*zab mo sgrub sde*).

The group of essential instructions comprises two categories of works: the cycle of main instructions guidance (*gdams khrid dngos*) and the auxiliary texts (*yan lag*). The instructions guidance works contain texts dealing on the one hand with the preliminaries (*sngon 'gro*), such as the *sNgon 'gro bka' lung rgya mtsho* (no. 156), the *sGom rim* (no. 169), the *Ngag 'don* (no. 168), and on the other hand with the main practice (*dngos gzhi*), including the *dNgos gzhi sku gsum rang shar* (no. 173) and its ancillary works such as the *Thod rgal* (no. 180), the *'Od gsal* (no. 181), the *sPyod pa* (no. 182), the *gNyid lam rtsal sbyong* (no. 183), the *'Chi kha'i rtsal sbyong* (no. 184) and the *'Bras bu'i khrid* (no. 185).

The ancillary texts refer here to the yogic works of the *sKu gsum rang shar* cycle, including the *gTum mo* (no. 175), the *'Khrul 'khor rgyas bsdus* (nos. 176 & 177), the *sNyoms 'jug* (no. 178), the *bCud len* (no. 179), as well as the *sNgon 'gro rjes kyi tshig bshad* (no. 174) and the *rNam thar padma dkar po* (no. 223).

[59] This may either refer to the *Lus sbyin mkha' 'gro gad rgyangs* or to the *gCod* texts associated with the *Ma rgyud* cycle which Shardza Rinpoche composed on this corpus of teachings.

The cycle of profound practices is divided into two groups: the main ones (*dngos*) and the auxiliary texts (*yan lag*). The first category is centered on the practices of the three Roots (*rtsa gsum*), namely, the Master, the tutelary Deity and the Sky Dancers. These works were brought by Vairocana to mDo smad where he hid them as Treasures (*gter*) in Shang lang brag dkar. Later, gSang sngags gling pa revealed them and transmitted them to Shardza Rinpoche who augmented them with a set of four initiations (*dbang bzhi*, nos. 199-202). Bringing together the revealed Treasures and the oral transmission, he authored various other works, such as the *Lag len cha lag* (nos. 186-187), the *Tshogs mchod* (no. 188), the *Tshogs skang* (no. 189), the *Srung ma sde bzhi* (nos. 190-193), the *Phyag mchod* (no. 198), as well as the *Zhi sgrub* (no. 194), the *Khro sgrub* (no. 195), the *mKha' 'gro'i sgrub pa* (no. 196), the *Khod spungs sgrub thabs* (no. 197) and the four initiations rituals mentioned above.

The auxiliary texts concern the *Byang chub sems dpa'i sdom pa'i cho ga lha'i me long* (no. 167, which is actually a work by Sum ston lha 'bum), the *Lag len* (no. 166), the *Rigs drug rang sbyong* (no. 171), and the *sKyabs 'gro mchod pa* (no. 170).

The cycle of advice and extensive explanations

This second main subdivision of the collection covers works which were already mentioned above, such as the *Five Great Treasuries* (*mDzod chen lnga*) and the commentaries (*ṭī ka*). The last category is itself divided into two kinds of works: the main ones (*dngos*) and the miscellaneous ones (*'thor bu*).

Among the first category are the *sKyabs 'gro nyi shu pa* (nos. 203-205), the *Byang sdom lnga bcu rtsa dgu pa* (nos. 209-211), the *Byang sems brgya rtsa dgu pa* (nos. 206-208), the *Byams ma 'bum bzhi'i cho ga* (no. 221), the *dKon mchog rjes dran* (no. 222), the *'Ol mo lung ring zhing smon* (nos. 212-214), the *bDe chen zhing smon* (no. 215-217) and the *Bon sku'i smon lam* (nos. 218-220).

To these should also be added the *sa bcad* and *gtam rgyud* texts associated with the *sDe snod mdzod* (its *sa bcad* is no. 5) and the *sDom gsum* (the *gtam rgyud* is no. 13), as well as the *Dogs sel* (no. 3) and the *Dri len* (no. 8).

The miscellaneous works concern a wide variety of works such as the *Commentary* to the *Fruit Tantra* of the *Ma rgyud* collection (no. 323),[60] and the *Khrid rim thar lam myur bgrod* (no.

[60] Note that in the *brGyud rim* (p. 26), dBra ston mistook it for a commentary on the Base Tantra and gave its title as the *Ma rgyud kyi gzhi ye sangs*

320). Among the teachings belonging to the oral instructions (*zhal gdams*) are the *Tshig bshad skal bzang rgyud smin* (nos. 231 *et seq.*), the *Tshigs lhun dad ldan smin grol* (nos. 279 *et seq.*), the *Nyams mgur bde stong ring mo* (no. 296 *et seq.*), the *gZhi gsum cho ga'i gsal byed zin ris* (no. 57), the *Khrid yig dmar mo mdzub tshugs kyi sngon 'gro'i ṭī ka* (no. 360), the *Biography* (no. 325), etc.

According to dBra ston, this version of Shardza Rinpoche's Collected Works should make up 13 volumes (p. 19). Some original xylographs of these works are available in the Fonds Migot of the EFEO Library in Paris.[61]

The 16 volume set which is catalogued in the following pages was published in 1988 (*sa 'brug*) and 1000 copies were printed in Chamdo's printing shop (Chab mdo par 'debs bzo grwa).[62] The actual printing was supervised by sKal bzang g.yung drung bstan 'dzin, *mkhan po* of Khra dgon monastery[63] and was placed under the responsibility of the following individuals: A g.yung gShen bstan mtha' rgyas rin po che (b. 1947); Gar dbang rnam rgyal rin po che,[64] of rTse drug monastery; and Bee ro'i blo kra. The printed books were put in order by Drang srong Tshul khrims rab rgyas rnam dag (of rTse drug monastery) and dGe rgan Blo gros nyi ma, while sKal bzang rnam rgyal and rNam rgyal bkra shis assisted them. The line drawings which appear in some volumes were done by Tshe ring g.yong 'phel, while the ornamental letters in various scripts (*spungs so*, *smar chen* and *smar chung*) appearing

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rgyas pa'i rgyud kyi 'grel pa. To my knowledge, Shardza Rinpoche never authored any such work.

[61] See Appendix III for the list. Sixty-six texts out of the approximately 110 Bon texts in the Migot collection belong to the *Collected Works* of Shardza Rinpoche.

[62] It is possible that the owner of this printing shop also published the set of bDe chen gling pa's *Collected Works*, as well as those of a few other masters (including some of the historical works redacted by Yongs 'dzin Slob dpon bsTan 'dzin rnam dag) but my informants could not provide anymore information regarding his name and actual production.

[63] He is the 31st linage holder of Khra dgon monastery which is certainly the same as Khra rgan dgon pa, also known as Khra dgon g.yung drung kun grags gling which was founded in 1699 by Khra chags med Rin po che (bKra shis rgyal mtshan, late 17th-middle 18th c.). See Karmay & Nagano, *op. cit.*, p. 208. sKal bzang g.yung drung also prepared prints of various other works, including mKhan chen bSod nams g.yung drung's *Lam rim drug cu rtsa brgyad pa* which has also been included in the *Shar rdza bka' 'bum* (see no. 29).

[64] He played a key-role in the diffusion of the Shardza tradition in various places, especially in his monastery in rTse drug where he established a college of studies and practice based on the *Five Treasuries*.

here and there (mostly on title pages) were done by g.Yung drung nyi ma.

4. Shardza Rinpoche's various names

Shardza Rinpoche was known under a limited number of names, some that he used to sign his compositions, others that were addressed to him as a sign of devotion and veneration. We should distinguish four kinds of names (see below also § [d] under no. 2):

— the one he received at the time of his birth (from dBra sprul rin po che), bKra shis rgyal mtshan, which he seems to have used throughout his life (including the version in zhang zhung language, see below);

— the one he received during his ordination ceremony, i.e., bsTan pa 'brug grags or Tshul khrims bstan pa 'brug grags;

— the outer, inner and secret names he used to sign his works, with Dri med snying po as his outer name (*phyi mtshan*), 'Jigs med dbang po as his inner name (*nang mtshan*) and Rig pa rang shar or Grub dbang Rig pa rang shar as his secret name (*gsang mtshan*);[65]

— the names (they are rather titles) he was referred to by his contemporaries: rTogs ldan rin po che, Shar rdza('i) rTogs ldan, rJe Grub dbang rin po che, etc.

The names he uses for himself are often those of Shar rdza('i) bya bral (The Hermit of Shar rdza [Mountains]), Shar rdza'i bya bral bKra shis rgyal mtshan, Mangga wer zhi (the zhang zhung version of bKra shis rgyal mtshan) and various combinations of both. It would appear that his close disciples would refer to him as rTogs ldan rin po che (not to mention the obvious traditional titles with which one addresses one's master, such as Rin po che, rJe rin po che, etc.).

After his realization of the Rainbow Body (*'ja' lus*) in 1934, he was known as 'Ja' lus pa chen po, Kun mkhyen rin po che, Kun mkhyen 'Ja' lus pa chen po Shar rdza bKra shis rgyal mtshan, etc. His fame attracted him the attention of several Buddhist masters and in very recent times, Dudjom Rinpoche

[65] This last one directly echoes his previous embodiment as rDza bo Rig pa rang shar, the famed discoverer of the *rDzogs chen lta ba thog bab* cycle, who probably lived around the 14th century.

has presented him as a rNying ma practitioner and given him the name of rDza pa bKra shis 'od zer.[66]

5. The Overview of the Collection

Volume 1 [Ka]
dByings rig rin po che'i mdzod (*stod cha*) — no. 1.

Volume 2 [Kha]
dByings rig rin po che'i mdzod (*smad cha*) — nos. 2-3.

Volume 3 [Ga]
sDe snod rin po che'i mdzod (*stod cha*) — nos. 4-6.

Volume 4 [Nga]
sDe snod rin po che'i mdzod (*smad cha*) — nos. 7-8.

Volume 5 [Ca]
Lung rigs rin po che'i mdzod — no. 9.

Volume 6 [Cha]
sDom gsum rnam 'byed — nos. 10-13.

Volume 7 [Ja]
Legs bshad rin po che'i mdzod — no. 14.

Volume 8 [Nya]
Yang zab nam mkha' mdzod chen (*stod cha*) — nos. 15-33.

Volume 9 [Ta]
Yang zab nam mkha' mdzod chen (*smad cha*) — nos. 34-155.

Volume 10 [Tha]
A khrid bka' lung rgya mtsho sogs — nos. 156-172.

Volume 11 [Da]
sKu gsum rang shar — nos. 173-202.

Volume 12 [Na]
sKu gsum smon lam sogs — nos. 203-222.

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[66] See Karmay, *The Great Perfection*, p. 203.

Volume 13 [Pa]
A khrid bla ma brgyud pa'i rnam thar zhal gdams sogs — nos. 223-317.

Volume 14 [Pha]
Lha gnyan shel sgong ma rgyud sogs — nos. 318-324.

Volume 15 [Ba]
Shar rdza dang zla grags rnam thar — nos. 325-326.

Volume 16 [Ma]
sNa tshogs skor — nos. 327-335.

* Volume 17
Supplementary works — nos. 336-367.

PART ONE

THE LIFE OF OF SHARDZA RINPOCHE

1. Birth, childhood and formative years

1-1. Prophecies regarding his birth

According to his biographer dBra ston sKal bzang bstan pa'i rgyal mtshan, Shardza Rinpoche's coming in this world was predicted in the *Srid pa rgyud kyi kha byang*, one of Khod spungs Blo gros thogs med's revealed treasures, in which it is said:

« — From one of my supreme emanations,
A ray of light will strike [a] gshen from Phrom
(So that a man) named bKra shis will appear in bsDa.»[1]

The first line refers to the Immortal Dran pa nam mkha' (*'chi med dran pa nam mkha'*) who must therefore correspond to the second of the three Dran pa nam mkha' recognized by the modern Bon tradition.[2] The explanation of the second line by dBra ston (p. 48) is less clear but it points to the region of Phrom in Eastern Tibet and to a *gshen* priest who may be either the Phrom scholar gSer thog lce 'byams[3] or the Ge sar scholar rNgam pa lce ring.[4] The rays of light clearly refer to blessings (*byin rlabs*) which resulted in the birth of a man named bKra shis in the bsDa region. This locality is situated in the rDza khog area, the proper birthplace of Shardza Rinpoche being in between the rDza chu and bsDa'i chu rivers. The name bKra shis was first given to him by dBra sprul rin po che (bsTan 'dzin dbang rgyal, 1832-?).

Furthermore, in one of gSang sngags gling pa's *Prophetic Treasure* (*gTer lung*), it is said:

« — An emanation of Sha ri named bKra shis

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[1] No. 325, p. 47: */nga yi mchog gi sprul pa las/ /phrom gshen 'od zer phog pa gcig/ /bsda la bkra shis mtshan can 'byung/*. I could not locate this statement in the *Srid rgyud* version at my disposal.

[2] See Achard, *Bon po Hidden Treasures*, p. xxviii.

[3] An ancient master belonging to the group of the "Six Ornaments of Erudition in the World" (*'dzam gling mkhas pa rgyan drug*). See Achard, *op. cit.*, p. 258 n. 20

[4] He was a disciple of gSer thog lce 'byams (Achard, *op. cit.*, p. 251).

Will establish all those who meet him on the Path of Liberation.»[5]

And:

« — In the realm of Shar rdza,[6] a man named rGyal mtshan,
A yogi with the attires of an ascetic —
Will lead all those linked to him to the Realm of Great Bliss,
(So that those) sublimated and liberated will equal the extent of the sky.»[7]

The depiction of Shardza Rinpoche as an ascetic (*zhig po*) is here rather surprising with respect to Shardza's strict attention to his monk's vows. According to dBra ston (p. 50), this actually refers to the fact that if he indeed kept his vows perfectly pure and outwardly looked like a monk, he nevertheless spent numerous years in retreat where on an inner level, he mostly practiced Secret Formulas (*gsang sngags*) and let his hair grow (thus sometimes appearing as a yogin).[8] Secretly, he is said to have reached the ultimate signs of rDzogs chen practice (as demonstrated by his obtainment of the Rainbow Body), and would thus stand beyond any formal limitation imposed by vows, etc.

1-2. Birth place

As mentioned above, Shardza Rinpoche was born in bsDa, sometimes spelt brDa. The place is located in mDo khams (Eastern Tibet) which is often described as "Great Tibet" (Bod chen po),[9] a region divided into four rivers (*chu bzhi*) and six mountain ranges (*sgang drug*). The four rivers are: rMa chu, rDza chu, 'Bri chu and rNgul chu. The six mountain ranges are:

— rNgul chu zal mo sgang,

[5] P. 50: *sha ri'i sprul pa bkra shis mtshan: gang mjal thar pa'i lam la bkod:*. Sha ri stands here for Se Sha ri dbu chen, an important master of the 8th century belonging to the group of the Four Scholars (*mkhas pa mi bzhi*). See Achard, *op. cit.*, p. 274.

[6] This is a toponym here.

[7] *Ibid.*: *shar rdza'i zhing du rgyal mtshan mtshan: zhig po'i chas can rnal 'byor des: 'brel tshad bde chen zhing du 'dren: smin grol nam mkha'i khyon dang mnyam:*.

[8] We know from traditional depictions of him that he had a beard.

[9] Even if the populations living there rarely describe themselves as Tibetans but rather reserve this denomination for those living in Central Tibet (dBus and gTsang).

- Tsha ba sgang,
- sMar khams sgang,
- Bu 'bor sgang,
- rMa rdza sgang, and
- Me nyag rab sgang.

According to the *Srid rgyud* (quoted by dBra ston, p. 51), if we divide these mountain ranges according to the four rivers, we find four southern ranges:

- sMar sgang ring mo (corresponding to sMar khams sgang),
- 'Bri sgang ring mo,
- bsDa sgang ring mo, and
- rMa yi bo sgang.

The bsDa sgang ring mo contains "the Mountain Range of Eastern rDza" (*shar rdza'i ri rgyud*), which runs in between the rMa chu and 'Bri chu rivers. This is the proper region known as "the country of Shar rdza" (*shar rdza'i yul*) which here refers to the toponym, not to Shardza Rinpoche. The place is described as "the city of Indra transferred on earth" (*brgya byin gyi grong khyer sa la 'phos pa*), an exceedingly beautiful region adorned with meadows, forests, rivers, flowers, birds, deer, etc. It is renown as one of the twenty-five holy places in mDo khams and is celebrated as gNas chen g.Yung drung lhun po and even as a second 'Og min (*'og min gnyis pa*).

It is said that in the 8th century, when Dran pa nam mkha' and his sons (Tshe dbang rig 'dzin and g.Yung drung mthong grol) were performing the rituals of the *sPyi spungs rtsod zlog*[10] in bSam yas in Central Tibet, they heard of the troubles created to men and cattle by the evil serpent (*klu bdud*) 'Dzin pa lag mang in the rDza chu range. The three masters jumped on their respective mount — a lion, a dragon and a garuḍa — and reached the top of a mountain where the demon was staying. They bound him by oath and therefore established happiness throughout the region. From that time onwards, it is said that the country had been sanctified by the blessings of the Body, Speech and Mind of the Buddhas. It was in particular protected by the blessings of local deities emanated from gTso

[10] This may refer to a specific cycle which in this case could be the *gSas mkhar rin po che spyi spungs rtsod pa zlog pa* revealed by sPrul sku Blo ldan (see *Bon gyi brten 'gyur chen mo*, 2nd ed., volumes 50 & 51).

mchog mkha' 'gying and his *yum*, mKha' la gdug mo, as well as by the presence of rDza sTeng chen monastery.[11]

The region is also regarded as a country in which Dran pa nam mkha' and his sons hid Treasures (*gter ma*): in particular, Tshe dbang rig 'dzin is said to have left hand and foot prints on several rocks, formulating aspiration prayers for Bon teachings to spread in the region, etc. The place is also said to host several self-arisen (*rang byon*) svāstikas.

In ancient times, the whole area was apparently first populated by members of the rMe'u clan hailing from the lineage of the primordial god Srid pa Sangs po 'bum khri. It was then populated by people belonging to the dBra, lCang and sMon clans. In particular, it was the motherland of the White dBra (dBra dkar) branch which comes from the lineage descendants of the rGyal khyung clan said to have emanated from Kun tu bzang po's Mind. In later times, the region was blessed by the coming of important masters such as dMu gshen Tshe dbang bstan pa'i rgyal mtshan, gTer chen Sangs rgyas gling pa (1705-1735), Gar dbang Kun grol 'Ja' tshon snying po (the 1st Kun grol rin po che, 1700-?), the sMan ri Abbot Nyi ma bstan 'dzin (1812-?), Hor pa Drang srong sMon lam 'od zer, rTogs ldan sTag sham rdo rje, rNal 'byor pa Shes rab phun tshogs, etc.

1-3. Parents and birth

Shardza Rinpoche's father was called bKra shis dga' and belonged to a long family line of Bon po practitioners. His clan was that of the Hor (*hor rus*) which came from A ba se chen, a descendant of the lineage of the nine sons of Phya rje Yab bla bda' drug.[12] This clan was divided into the groups of the Four Fathers (*pha bzhi*) and Six Sons (*bu drug*) to which Shardza's paternal lineage belonged.

His mother was called Bo legs. She possessed signs of a Wisdom Sky Dancer (*ye shes kyi mkha' 'gro*) and was freed of

[11] The presence of a monastery is said to protect a region and to bring welfare to the local people. This was one of the argument used by the sTeng chen representatives when they explained their project to rebuild sTeng chen monastery after its destruction by the monks of dGon gsar monastery in 1902. We shall see the events below. On rDza sTeng chen dgon pa, see Karmay & Nagano, *A Survey of Bonpo Monasteries*, pp. 374-377.

[12] A lord of the Phya gods considered to have been the ancestors of some Tibetan populations. See Karmay, "L'apparition du petit homme Tête-Noire", p. 86 *et seq.*

"all defects inherent in females" (*bud med kyi skyon thams cad*).[13] From the time the consciousness of her future child entered her womb, Bo legs would only feel bliss and experience a continuous unspeakable joy. She would naturally practice virtues and dream of Heroes (*dpa' bo*) and Sky Dancers (*mkha' 'gro*) prostrating in front of her. She also experienced various signs during the night, such as dreaming that the full moon dissolved in her head, etc.

Shardza Rinpoche was born amidst rainbows filling the sky, on the 8th day of the third Hor month of the Earth Sheep year (1859).[14] dBra ston relates that a rain of flowers fell and that other extraordinary signs appeared at the time. The parents gave the child the name rNam rgyal tshe brtan. dBra sprul rin po che happened to be in the village at that time and took the opportunity to give Shardza blessings and a long life empowerment. He also advised the parents to give him good food.

In his young age, Shardza Rinpoche was not interested in children's plays and would not rejoice in ordinary distractions. He always pretended to be reading texts, to practice meditation and would long for living in a cave like a hermit. However, at that time, Nyag mgon rgyal po, the king of Nyag rong, "blessed by the mGon po [entities]"[15] rampaged the whole area of Upper and Lower rDza yul, forcing Shardza's parents to move to sGo la steng in Lower Hor.

When he was 3, Shardza was cared for by a woman called A phyi g.Yung drung mtsho who came from the same region as his parents. Sometimes, he would go into empty places (*sa stong*) and when coming back home, he would tell A phyi stories about hearing the language of numerous deities from the sky, as well as seeing the faces of hordes of Heroes and Sky Dancers. At that time, the child would show no attachment toward worldly things and activities and would not even be attached to his own bowl. He would leave all implements without care and for this reason, his parents used to call him "The Bored One" (Nyob be). Many years later, when A phyi g.Yung drung mtsho visited him in the bDe chen ri khrod hermitage, she would remind him about the visions he said he

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[13] On these defects, see for instance chapter 21 of the *bTsun mo'i bka' thang*, pp. 287-295.

[14] This would normally correspond to Sunday, the 10th of April, 1859, according to the Phugpa system. See the following url which is very helpful for identifying precise dates: http://kalacakra.org/calendar/tibcal.htm. I would like to thank Dan Martin for directing me to this website.

[15] Being "blessed" here should be understood as "cursed".

had when he was young and she added that she hoped he would still have some now. Eventually, A phyi became one of his disciples and reached a stage where she recognized the nature of her own primordial state. She trained in the practice of the Transfer (*'pho ba*) and had signs such as a protuberance appearing on the top of her head. The dent had the size of a thumb and blood came out when it was pierced.

Then, when the armies from Nyag rong had completed their rampaging duty, the region became peaceful again, so that the family decided to go back to its homeland.

1-4. Entering the Door of the Teachings

When Shardza reached the age of 9, his father was informed by bSod nams nor bu, an old monk from sTeng chen dgon pa, that dBra sprul rin po che had asked him to send his son to the monastery in order to take up ordination. He said that this would bring benefit to both the child and other beings. However, since, at the time, Shardza was his only son, the father refused and said he wanted him to be a householder. dBra sprul rin po che was giving the vows to numerous children of the region for a whole month and during that time, Shardza's condition started to change: he became ill, acted like a mad child and would not take any food anymore. Shardza's father went to see dBra sprul rin po che who said that these were signs associated with the Protectors (*srung ma*), that the child had a good karmic fortune and should become a monk since he will not be of any help as a householder. Then, at the proper auspicious time, Shardza received the novice vows. He did prostrations in the upper and lower temples of the monastery, as well as in the upper and lower meditation halls, taking Refuge and reciting aspiration prayers. Consequently, the mental disorder or illness he was suffering from had suddenly no basis anymore and simply vanished.

Looking back at those early years, Shardza Rinpoche later said that it is very difficult for children born in a wealthy family to enter the doorway of Bon and that it is similarly difficult for those born in a poor family, simply to collect the necessary goods to be able to practice and survive. He said that he was lucky to have been born in a family which did not fall in either of these two extremes and that it was the good fortune linked to his former deeds in previous lives.

From sKyabs rje dBra sprul rin po che, Shardza received the Refuge vows forming the basis for the practice of the Path and was given the name bKra shis rgyal mtshan. The master encouraged him and made the aspiration prayer that the child would become of great benefit to the Teachings and to sentient beings. He also addressed the general Protectors of the dBra lineage and in particular Ma cig bKa' gsang lha mo to protect the child, to clear away adverse circumstances from him and bring together favorable ones, entrusting the Protectors with the activity to do so. From that time onwards, Shardza reported having dreams of a black naked lady riding a red mule.

That year, Shardza learned how to read from his paternal uncle g.Yung drung rgyal mtshan and after having been guided for seven pages, he showed he did not need this guidance anymore and could read naturally all by himself.

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Then, in 1869 (*sa mo sbrul*), when he was 11, he took the vows of *tshangs spyod dge bsnyen* from Grub rje rin po che (dBra sprul) and received the three clothes used by Bon po monks. That same year, he was trained by the calligrapher Nyi bkra (Nyi ma bkra shis) in the art of calligraphy and became quite good at it. At that time, rTogs ldan rin po che bSod nams rgyal mtshan, a highly realized master, declared that the boy had special qualities that would be of great benefit in the future. Referring to the great power (*mthu rgya chen po*) of Shardza's virtues resulting from purifications performed in previous lives (*sngon sbyangs*), dBra sprul rin po che made similar statements, exhorting him to engage in the practice of Tantras, to receive guidance in sublimation and liberation (*smin grol gyi khrid*)[16] from numerous masters and then to enter proper meditation practice, in order to benefit both the teachings and sentient beings.

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When he was 14 in 1872 (*chu sprel*), Shardza's mother passed away, leaving his father alone in the family house. Shardza did all he could to help him, until the latter eventually re-married. A boy and a girl would later be born from this marriage. His half-brother, Tshul khrims bstan 'dzin, later became a monk and followed his older brother's teachings. The younger sister named Tshe dbang skyid had a child who

[16] This refers to initiations which ripen or sublimate the continuum, while oral instructions liberate it.

would become gDan sa pa Blo gros rgya mtsho (1915-1952), the future regent of Shardza's teachings and hermitage.

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In 1875 (*shing phag*), when he was 17, Shardza received from dBra sprul the practice of Guru Yoga; the *Kun bzang zhi ba'i sgom lung*, as well as the *rjes gnang* of Bon skyong A bswe, together with the corresponding *sādhana*. At that time, he also received numerous reading authorizations (*lung*) and entrustments (*bka' gtad*) and was formally declared a holder of these teachings (*bstan pa'i bdag po*). After this, dBra sprul also gave him the large consecration (*dbang bskur rgyas pa*) of the *yi dam* dBal gsas rngam pa, as well as the extensive entrustment (*bka' gtad rgyas pa*) of A bswe. The transmission was given together with explanations on the preliminaries (*sngon 'gro*), the Development Stage (*bskyed rim*), how to recite the mantra, etc.

Shardza was then installed as the *mgon bla* (the *lama* in charge of the Protectors' room and practices) and would easily access the library of the bla brang. He spent so much time reading there that he would later say that he would feel disheartened or sad without anything to read.

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The following year, in 1876 (*me byi*), because of his readings, he started to develop a deeper faith in the teachings and those who uphold them, as well as a feeling of disgust for the essenceless or illusory nature of Saṃsāra. He decided that he should not waste time in mundane activities any longer and that he should strive only in virtuous practices. He also yearned for the secluded life of a hermit in the mountains. At that time several troubles caused by demonic entities led him to wear a protective wheel known as the *sDe brgyad zil gnon gyi 'khor lo*, the wheel that crushes the eight classes of demons, which he extracted from the *gSang sngags rdzong 'phrang* collection.[17]

One day, he had the feeling he did not need any food or clothes anymore and went in the presence of dBra sprul, saying: "— Master, I have now given up Saṃsāra." The master

[17] He must have used the *Zil non dreg pa dbang sdud 'khor lo* or the *sDe brgyad gsang ba'i 'khor lo* which are included in the *gSang sngags man ngag gnad kyi rdzong 'phreng (= 'phrang) dang gsang sngags rdzong 'phreng (= 'phrang)*, included in the 2nd edition of the *Bon gyi brten 'gyur chen mo*, vol. 242, pp. 594 *et seq*. The texts are attributed to sTong rgyung mthu chen and Dran pa nam mkha' and were rediscovered by Gu ru rnon rtse.

stood up and pointing a rifle toward his own chest, lit up the fuse, saying: "— Giving up Saṃsāra means you should be able to do something like this!". And he pretended he was going to shoot the rifle. Terrified, Shardza ran away and hid in the *mGon khang* where a young *mgon bla* named dGe bshes dPal ldan asked him what foolish things he had said to arose the wrath of the master like that. Shardza explained that he was not crazy and that he indeed wanted to indulge into spiritual practice (*dge sbyor*) in a true, authentic way. The *mgon bla* assistant replied that his intent was good but that the time was too early and that he should first follow the instructions of his master and then properly train in the various stages of the Path. These stages consist in:

- training in the preliminary practices (*sngon 'gro*) for a long time since these practices are performed for collecting the two accumulations and for purifying oneself (*bsags sbyangs*);
- receiving instructions in all the progressive stages of the main practice (*dngos gzhi*) in order to produce in the continuum: 1. understanding (*go*), 2. experience (*myong*) and 3. realization (*rtogs*);
- training in the special practices of one or several *Yi dam* deities until the obtainment of complete signs of success in such practices; and
- training in detail in the yogic practices based on channels and winds (*rtsa rlung*).[18]

Now confident in the way to approach the Path, Shardza went back in front of dBra sprul who predicted him he would become a hermit in the future.

1-5. Receiving ripening and liberating instructions

At the age of 19 in 1877 (*me glang*), Shardza became the personal retreat assistant of bsTan 'dzin dbang rgyal for whom he would fetch water, prepare fire, etc. He would accept all kinds of duties such as sweeping or cleaning, without complaining even once. He thus did all he could to please his master.[19]

Later on that same year and together with other people, he received from dBra sprul rin po che several tantric teachings,

[18] This appears as a basic *curriculum* which does not include training in rDzogs chen practices.

[19] This is the first step in the *Lam rim* teachings.

as well as the *Bru a khrid sngon 'gro'i tshig bshad*[20] and the corresponding instructions. Then he received the *mKha' 'gro dgongs 'dus kyi drang don thar pa'i 'jug sgo'i khrid*[21] (p. 55) and began a serious practice of the preliminaries (*sngon 'gro*) with a two-month intensive retreat during which he combined meditation and chants (*bsgom bzla sbrags ma'i lugs*).[22] The order of the practices he performed was:

1. developing the *bodhicitta* or Mind of Perfect Purity (*byang chub sems bskyed*);
2. taking Refuge (*skyabs 'gro*);
3. doing prostrations (*phyag*), usually performed while reciting the Refuge invocation;
4. reciting the 100 syllable (*yig brgya*) mantra which is used for purification;
5. training in the maṇḍala offering (*maṇḍal*);
6. performing the guru-yoga (*bla ma'i rnal 'byor*); and
7. chanting the three essences (*snying po rnam gsum*).[23]

Following the traditional way of practicing these preliminaries, Shardza did a 'bum (100 000) of each of these practices.

[20] See the *Man ngag rin po che a khrid kyi sngon 'gro'i tshig bshad rnams* in the *A tri thun tsam cho nga pa*, pp. 205-244. This text is often attributed to Bru rGyal ba g.yung drung (1242-1290) but is actually a compilation containing four individual works or sections, two of which were composed by Bru rgyal ba: 1. *A khrid kyi mi rtag pa'i tshig bshad* by Bru ston rGyal ba g.yung drung (pp. 205-207); 2. *Maṇḍal yan lag bdun pa* arranged by g.Yor po me dpal (pp. 207-212); 3. *rJes dran gyi gsol 'debs* by Bru mtshungs med bSod nams blo gros (pp. 212-213); and 4. *Khrid rim brgyud bla'i gsol 'debs* by rGyal ba g.yung drung (pp. 213-244).

[21] This is identical with the *Yang zab dmar khrid rdzogs pa chen po mkha' 'gro snying gi thig le las drang don thar pa'i 'jug sgo* which was written by Kun grol grags pa in *1738 (*sa rta*) in dGa' ldan g.yung drung gling in rGyal mo rong. The text is important for the practice of the preliminaries (*sngon 'gro*) according to the cycle of the *Yang zab dmar khrid rdzogs pa chen po mkha' 'gro snying gi thig le*, otherwise known as the *rDzogs pa chen po mkha' 'gro snying thig gi dgongs pa rang grol*, or simply *mKha' 'gro snying thig*. The central work of this collection is the *Nges don nyi ma'i snying po* which, incidentally, Shardza Rinpoche later slightly criticized in the *Thod rgal snang ba'i ltas mo* (no. 180) of his *sKu gsum rang shar* collection. The criticism mainly dealt with some aspects of the key points (*gnad*) of the main practice of rDzogs chen, such as postures (*lus gnad*), etc. which, according to Shardza, are not correct.

[22] He would later write a famous *A khrid* text on a similar subject, combining both meditation (visualizations) and chants (invocations and prayers), entitled *Thar lam myur bgrod* (no. 169). This short work is in fact an offshoot of his famed *A khrid bka' lung rgya mtsho* (no. 156) which contains all instructions related to the preliminary practices according to the *A khrid* tradition.

[23] These are the three main mantras used in these daily practice, namely the *A dkar* mantra, the *A rmad* mantra and the *Ma tri* mantra.

bsTan 'dzin dbang rgyal was delighted by the motivation of his disciple and therefore decided to train him in the main practice (*dngos gzhi*) by explaining him the teachings on the concentration on a white A letter according to the tradition of the *Man ngag rin po che a khrid*.[24] Shardza was instructed in the practice of Calm Abiding (*zhi gnas*) and then meditated on the origin, abiding place and disappearance of thoughts. He rapidly progressed in this practice and began to feel a deeper devotion for his master whom he considered as a true emanation of Dran pa nam mkha' himself. The master was often quite wrathful, but Shardza always viewed him positively and no hard feeling or wrong ideas ever arose in his mind.

During the winter, Shardza did a retreat during which he reached an experience of the absence of true existence (*bden med*) of all phenomena and deeply wished to go and live in the mountains as a hermit. But he remembered that his own wishes were baseless at the time and that he was supposed to attend his master. He therefore resolved to remain in the monastery.

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Then at the age of 20 (in 1878), he started the practice of the Development Stage (*bskyed rim*) under the spiritual and yogic guidance of his master. His first practice in this field was that of the peaceful form of Kun tu bzang po according to the *Zhi ba kun bzang a gsal* cycle which he performed 100 000 times during a single retreat.[25] He then carried on with the practice of the yi dam dBal gsas[26] in order to complete his training in the peaceful and wrathful aspects of the Development Stage. In between his meditation sessions (*thun mtshams*) on this Yi dam, he completed the collections necessary for the practice of A bswe.[27]

During these retreats, he dreamt of a female of black complexion, standing above his left shoulder and dressed in a

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[24] On this practice see Achard, *The Dawn of Awareness*, pp. 40-47.

[25] On this cycle, see mNyam med Shes rab rgyal mtshan, *Zhi ba a gsal gyi phyag bzhes mngon rtogs, Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 27, pp. 21-31. There are other works by the same author associated with this practice, such as the *Zhi ba bkra shis gsol ba* (pp. 33-34), the *Zhi ba a gsal gyi mngon rtogs* (pp. 35-44), etc., and most notably the famed *sNyan rgyud a gsal 'phrul gyi lde mig* (pp. 143-183). These practices still form an important part of the spiritual training in modern Bon po circles.

[26] dBal gsas rngam pa. On this deity, see Kvaerne, *The Bon Religion of Tibet*, pp. 77-80.

[27] On A bswe, see Kvaerne, *op. cit.*, pp. 111-112.

mantle of black silk. Her hair was loose and hanging on her back; in her right hand she held a phur ba made of meteoritic iron. Manifesting in this way, she transmitted him instructions on the outer, inner and secret forms of the Development (*bskyed rim*) and Perfection Stages (*rdzogs rim*).[28]

At the same period, gTer chen Tshe dbang grags pa (bDe chen gling pa, 1833-1893) arrived from sDe dge and was invited to sTeng chen Monastery. There, he transmitted the initiation of *dBal gsas zhi drag* (peaceful and wrathful forms of dBal gsas), as well as instructions on the preliminary practices (*sngon 'gro*). After this, Tshe dbang grags pa was invited to bsTan 'dzin dbang rgyal's practice house (*sgrub khang*) where he gave the following transmissions:

1. an initiation on the peaceful and wrathful aspects of dBal gsas (*sPyi spungs dbal gsas zhi drag gi dbang*);
2. teachings on the root-verses of the *A khrid* preliminaries (*A khrid sngon 'gro'i dmigs rkang*);
3. instructions on the Generation and Perfection Stages of the *Yi dam* practice (*Yi dam bskyed rdzogs kyi khrid*);
4. oral instructions on the Development Stage of Bon Protectors (*bon skyong*);
5. oral instructions on Calm Abiding (*zhi gnas*) and Higher Insight (*lhag mthong*);
6. an initiation to the Dynamism of Awareness (*rig pa'i rtsal dbang*); and
7. quintessential instructions on the practice of the main principles of mind (*sems don nyams len*).

On this occasion, Shardza also received from him the following works:

1. *gTsang ma klu 'bum skor*;[29]
2. *Drung mu bskal bzang*;[30]
3. *'Od zer dpag med kyi gdams lung*;[31] and

[28] Later in his life, Shardza Rinpoche would compose an important work on these Stages, entitled *Lha gnyan shel sgong* (see no. 318).

[29] On the *Klu 'bum*, see Dan Martin & al., *A Catalogue of the Bon Kanjur*, pp. 56 *et seq*. One of the earliest (if not the earliest, 1880) reference on this cycle is A. Schiefner, "Über das Bonpo-Sūtra: Das weisse Nāga-Hunderttausend", which deals more specifically with the *Klu 'bum dkar po*. See also Laufer's work which appeared eighteen years after (1898): "*Klu 'bum bsdus pa'i sñiṅ po. Eine verkürzte Version des Werkes von den Hunderttausend Naga's*", *passim*.

[30] This is the *bKa' lung dri ma med pa'i mdo drung mu bskal bzang sangs rgyas stong gi mtshan brjod*, on which see Dan Martin, *op. cit*, pp. 80-82.

[31] Not located yet.

4. instructions on some practice to protect crops (*lo tog la phan byed*).

At that time bDe chen gling pa exhorted him to practice these teachings in order to benefit both beings and himself. In addition, he also transmitted him the following texts:

I. Outer treatises (*phyi rgyud*)[32]

1. *mDo gzer mig;*[33]
2. *Khams sdud pa;*[34]
3. *bDe gling ltung bshags cho ga;*[35]
4. *Mi nub mtshan mdo;*[36]
5. *mChod gtor skor cha tshang;*[37]
6. *Bru'i gtor ma brgya rtsa;*
7. *Tshe mdo gzungs;*
8. *Byams ma'i skor;*[38]
9. *Klong rgyas sbyin sregs gnas chog;*[39]
10. *Sangs rgyas stong dbang;*[40] and
11. *sGrib sbyongs 'khor ba dong sprugs.*[41]

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[32] These are works belonging to the Class of *mDo* or sūtras and pertain to the Path of Renunciation (*spang lam*).

[33] See Dan Martin, *op. cit.*, pp. 84-88 (see in particular the references to western publications on this text pp. 86-87).

[34] *Id.*, pp. 238-239.

[35] See Achard, *Bon po Hidden Treasures*, no. 433.

[36] Also known as the *Dus gsum nub pa med pa'i mdo*; see Dan Martin, *op. cit.*, pp. 29-31.

[37] I can't identify this one (or the next two) in the collections available to me. It may well be a descriptive genre of rituals rather than a series of clearly specified texts.

[38] There are numerous works associated with Byams ma in both the *Kanjur* and the *Tengyur*, and also in individual *Collected Works*. See however, vol. 245 & 317 of the *Bon gyi brten 'gyur chen mo* (2nd ed.) which are respectively entitled *Byams ma stod cha* and *Byams ma smad cha*.

[39] This may refer to a couple of works, the first of which might have been the *mDo g.yung drung klong rgyas kyi sbyin sreg* from the Khu tsha zla 'od revelations included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 47, pp. 477-488.

[40] Included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 96. It seems these works are attributed to the 5th Kun grol Rin po che ('Chi med bDud 'dul gling pa) but the works are signed by sMon rgyal sprul sku bsTan 'dzin phun tshogs who may be the 4th, even if the name of the latter is usually given as bsTan 'dzin rin chen gtsug phud.

[41] This most probably refers to some purification practice using the *A dkar a rmad* mantra.

II. Inner Treatises (*nang rgyud*)[42]

1. *Zhi ba a gsal;*[43]
2. *dBal gsas stod las smad las;*
3. *Phur nag sgrub thabs skor;*
4. *sTag la spu gri dkar nag dmar gsum;*[44]
5. *dBal chen ge khod dbal chu bcas;*[45]
6. *gShed dmar spyi 'dul yi dam rgya mtsho rgyud;*[46]
7. *Khro bo rol pa raksha bam chung;*[47]
8. *Ma rgyud gsang mchog bskyed rdzogs cha lag bcas;*
9. *Blo ldan dbal gsas skor;*
10. *Khyung nag;*[48]
11. *Mu cho'i khrom 'dur;*[49]
12. *gShed brdung;*
13. *rNam rgyal skor g.yung drung bcas;*[50]
14. *Dran pa yab sras;*[51]
15. *Tshe dbang bod yul ma'i khrid rim;*[52]
16. *dPon gsas khyung rgod dran pa tshe sgrub;*[53]
17. *rNam 'joms cha lag bcas;*[54]
18. *Tshe dbang gsang ba yang zhun;*[55]
19. *Kun grol bar do'i ngo sprod rgyas 'bring bsdus gsum;*
20. *Dri med lhan skyes tshogs 'khor bcas;* and
21. *Kun rig sbyin sreg.*[56]

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[42] These refer to texts belonging to the class of *rGyud* or tantras and pertaining to the Path of Transformation (*bsgyur lam*). In some cases, the titles are so abridged that it is difficult to identify the works with certainty.

[43] See note 25 above.

[44] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 143.

[45] *Bon gyi brten 'gyur chen mo* (1st ed.), vol. 242. It does not seem to be included in the 2nd ed.

[46] This may refer to some works included in vol. 11 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[47] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 23.

[48] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 228

[49] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 6.

[50] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 104.

[51] This can correspond to various texts and cycles. It might be the *Yab sras dril sgrub* discovered by Mi shig rdo rje (see *Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 154.

[52] This may not be a title but rather successive instructions (*khrid rim*) on the *Tshe dbang bod yul ma*. This cycle was discovered by Bon zhig g.Yung drung gling pa and is included in the *Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 261.

[53] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 48, pp. 529 *et seq.*

[54] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 213.

[55] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 32.

[56] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 47.

That same year, together with more than twenty individuals, including the young *sprul sku* Zla ba grags pa, he also received from the 5th Kun grol ('Chi med bDud 'dul gling pa) the following teachings:

1. *sNgon 'gro dmar mo mdzub tshugs;*[57]
2. *dMar khrid dgongs pa yongs 'dus;*[58]
3. *Byang chub lam gyi rim pa rnams;*[59] and
4. *Khrid yig dmar mo mdzub tshugs kyi tshig bshad.*[60]

He was much inspired by this last text and made a kind of commentary on it, which he offered to Kun grol rin po che who, pleased with the offering, declared that the young man had a very clear and bright mind.

At that time, Shardza resumed his preliminary practices and even did a 9 *'bum* (100 000 times) retreat of purification of obscurations (*sgrib sbyongs*). He also studied the following works which he borrowed from the *Bla brang* library:

1. *rJe btsun yar me ba'i 'dul ba kun btus rtsa 'grel;*[61]
2. *Byang chub lam gyi rim pa sum brgya nyi shu pa'i gzhung 'grel;*[62]
3. *sGa ston gyi mdzod kun las btus pa'i rtsa 'grel;*[63]
4. *gZhi lam 'bras bu'i rnam 'byed kyi rtsa 'grel;*[64] and
5. *Mu stegs tshar gcod gtan tshigs thigs pa rtsa 'grel.*[65]

He also received guidance and explanations on the difficult topics of the prayer to the "Five Great rGyal mtshan" (*rgyal mtshan che lnga*) which he recited every morning.

Upon studying the *Lam rim sum brgya pa* a fuller and deeper feeling of renunciation was born in him. He also started to

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[57] See *Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 42, pp. 65-94.

[58] See *ibid.*, vol. 78.

[59] This most probably includes bSod nams g.yung drung's *Lam rim* (see no. 29), as well as the commentary on this text written by the first Kun grol rin po che (see the latter's *sKyes bu gsum gyi byang chub sgrub thabs legs bshad lam gyi rim pa khrid yig rnam bshad thar lam gsal byed, Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 95, pp. 33-251).

[60] *Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 42, pp. 205-208. See also bsTan pa dbang rgyal, *Khrid yig dmar mo mdzub tshugs kyi sngon 'gro bon bdun*, pp. 191-198.

[61] See below under no. 26.

[62] See below n. 170.

[63] *Kun las btus pa srid pa'i mdzod phug gi gzhung 'grel*, Tibetan Bonpo Monastic Center, Dolanji, 1974.

[64] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 80.

[65] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 226.

compile all the "good sayings" (*legs bshad*)[66] he found regarding the practice of "generating *Bodhicitta*" (*byang chub sems bskyed*) and he started to collect them in a volume entitled *Byang chub sems kyi rnam bshad*. However, he did not show it to anybody and kept it secret. He further edited the work and finally wrote a text entitled: *Byang chub sems kyi rnam bshad bde chen lam bzang*[67] which thus appears to be one of his earliest authored works, together with the commentary on the recitative section of the *Khrid yig dmar mo mdzub tshugs* preliminaries mentioned above. Later on, he further compiled or edited the work, summarizing it slightly and producing a set of two works on this first draft: the *Byang chub sems dpa'i sdom pa'i rnam bshad lnga bcu rtsa dgu pa* (no. 210) and its commentary (no. 211). Both were included in the volume of the *sNgon 'gro bka' lung rgya mtsho*, his main work on the A khrid preliminaries.[68] The older versions are now being kept in the upper rock (*gong brag*) of bDe chen ri khrod where they have been hidden.

That same year, he and numerous other students received from the master (dBra sprul rin po che) the transmission of the *Khams brgyad* (*Khams brgyad gtan la phab pa'i 'bum*),[69] as well as the *Khod spungs pa'i gtad sprugs kyi skor*.[70] Then Shardza received from sPrul sku Nyi ma 'od zer[71] the *lung* (reading transmission) of the *Dri med gzi brjid*,[72] the long version of sTon pa gshen rab's biography (in 12 volumes). At that time, Shardza had a dream in which he visited foreign countries and in which he saw the sky filled with numberless forms of the *'Chi med yab sras gsum*, viz. Dran pa nam mkha', Tshe dbang rig 'dzin and Padma mthong grol. In his vision, these manifestations were all chanting the *A dkar* mantra. The effect of this visionary dream on Shardza was to last several days after he woke up.

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[66] In this context, the expression *legs bshad* refers to moral or spiritual teachings as well as to specific writings of holy masters on the concerned subject, and not to elegant sayings or proverbs, etc.

[67] See paragraph [d] under text no. 210.

[68] This is an interesting statement by dBra ston (no. 325, p. 87) because the works are now included in volume 12 and not in volume 10 which contains the *bKa' lung rgya mtsho*. If this is not a mistake on the part of dBra ston, then there must have been a state of the collection when these works were associated with the *bKa' lung rgya mtsho*, a fact which would not be too surprising given the themes of all these works.

[69] See Dan Martin, *op. cit.*, p. 208 *et seq.*

[70] *Id.*, p. 31 *passim*.

[71] The head-incarnate from sTeng chen monastery.

[72] *Id.*, pp. 23-29.

In the later part of the spring, local people came to dBra sprul because a drought had devastated the country during all the preceding months. The master, together with his head cook (*gsol dpon*) sKal bzang dar rgyas and the young Shardza, traveled to the nearby Ram sras lake where they performed a rain-making ritual. For this, the master stripped naked and, holding a cotton shawl in his hand as if he had wings, began to perform the wrathful dance of the Garuḍa. He ordered Shardza to get naked too and to circumambulate the lake with a long spear in his right hand and a white conch in the left. The master said:

« — Ha! Ha! Look, Son of my heart! Cultivate the Natural State as it's easily there!»[73]

Cultivating this experience and still performing the wrathful dance, the master thrust the spear into the lake before throwing in it a shell from a firearm.[74] At that moment, black clouds started to assemble quickly and the party just had time to reach the *bla brang* before the rain started. Huge thunders were heard and a violent rain fell for three days. Sometime later, they performed a homa rite of dBal gsas in order to cure the horses and mules of the *bla brang*.

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When he was 24 in 1882 (*chu rta*), Shardza received a very special transmission from dBra sprul rin po che. A drought had again affected the region and Shardza was assisting dBra sprul in trying to bring rain. However, a wind blew the rain clouds away. At that time, an old man (*spo mi*) brought a long sword on which numerous letters were carved. dBra sprul told Shardza to recite the mantras for pressuring the air (*rlung gnon*) together with the associated visualizations and to strike a tree with the sword. As Shardza was doing so, dBra sprul suddenly came up and said "This is not the way to strike with this sword!" He took it from Shardza's hand and struck him violently five times, saying "This is how you have to do!" He then gave him the sword back and left. Shardza realized that he had been seriously wounded and that blood was dripping down from the wound. He then fainted and when he came to, he saw dBra sprul doing the demon subjugating mudrā (*bdud 'dul gyi phyag rgya*) and transmitting him the absolute blessings

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[73] P. 88: */ha ha ltos dang snying gi bu/ /gnas lugs skyongs dang bde mor gda'/*.

[74] *Me sgyogs*. According to dictionaries, this seems to be a cannon but I doubt any member of this group brought a cannon with him (a rifle maybe or more probably a musket).

of the Contemplative Lineage (*dgongs brgyud don gyi byin rlabs*). At that very moment, Shardza experienced the nudity of his own Awareness (*rig pa rjen pa*) and an experience of the primordially pure Space of Clear-Light (*'od gsal*) effortlessly arose in his mind. In the lapse of time necessary to prepare tea, his wound had disappeared.

After this event, the dynamism of his Awareness developed to such an extent that he could easily understand whatever texts he was reading. This was a sign of his achieving power over the dynamism of Discriminative Wisdom (*so sor rtogs pa'i ye shes kyi rtsal*), also known as the Sublime Knowledge arising from Meditation (*sgom byung gi shes rab*). Shardza himself said that from this time onwards, it was very easy for him to naturally cultivate the experience of Awareness and that he did not have to develop it purposely since the very Essence of Awareness (*rig pa'i ngo bo*) was naturally arising in him. As the power of his knowledge and understanding grew even stronger, he was able to comment all the teachings from the *bKa'* and *bKa' rten* collections without difficulty. He was thus very grateful to bsTan 'dzin dbang rgyal for this powerful confrontation with his own natural state. This was also the time when he started to take notes for what would later become his *sKu gsum rang shar* cycle, as well as his *Five Treasuries* (*mDzod lnga*) and some of his future compositions.

Later that year, he followed his master to the house of a lay donor and on the way, when he reached Ra chu kha, he dismounted and cried. He then had a famed vision of hell realms said to be more powerful than the accounts of traditional *'das log*. His vision was in fact different from those of the *'das log* (who are said to actually die and come back to life), because it came from the dynamism of his own Awareness (*rig pa'i rtsal*).

At one time mKhan chen gShen bstan skal bzang Nyi ma tog gi rgyal mtshan dpal bzang po was invited from Rab legs g.yung drung gling to sTeng chen dgon pa (mDo sngags g.yung drung bstan rgyas gling). Together with more than 300 monks, mChog sprul Nyi ma 'od zer renewed his vows. On that occasion, Shardza took the full vows according to the sMan ri dgon[75] tradition and received the name bsTan pa 'brug grags. As all those assembled started to repeat the name and laughed loudly, the Abbot said that it was a very auspicious sign. He said that Shardza would in the future benefit the Bon tradition and added that this should be understood by all.

[75] On sMan ri monastery, see Karmay & Nagano, *Survey*, no. 1, pp. 29-33.

That same year, Shardza met rTogs ldan bSod nams rgyal mtshan of 'Phan zhol monastery and received from him the following transmissions:

1. *rNam rgyal gzungs chen;*[76]
2. *Rigs drug thar lam gyi mdo;*[77]
3. *'Khrugs bcos nye lam sde bzhi;*[78]
4. *sKye sgo gcod pa'i mdo;*[79]
5. *Byang chub lam gyi rim pa'i rtsa ba* and its commentary (*'grel pa*);[80]
6. the complete cycle of the *Man ngag rin po che a khrid;*[81]
7. the *dMar mo mdzub tshugs;*[82]
8. the *Zhi khro bar do'i thos grol ngo sprod;*[83]
9. the *mNyam med nang sgrub;*[84]
10. the *Rigs drug rang sbyongs* according to the *Yang rtse klong chen* cycle;[85] and
11. the initiation of the "Twelve Rituals" (*cho ga bcu gnyis*) extracted from the *gZi brjid*.

Then he met rTogs ldan Tshul khrims rgyal mtshan of Zer 'phro monastery who gave him the following transmissions:

1. the reading authorization (*lung*) and initiation (*dbang*) of the *Tshe sgrub bya ri ma;*[86]
2. the reading authorization and initiation of the *Tshe sgrub bee ro'i gong khug;*
3. the *rJe ta pi hri tsa'i bar do'i ngo sprod;*[87]

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[76] This might be the *rNam par rgyal ba'i gzungs sgrub nor bu'i gter mdzod, mDo mang* (compiled by bShad grub Tshul khrims rgyal mtshan), vol. 1, pp. 503-546.

[77] Dan Martin & al., *A Catalogue of the Bon Kanjur*, pp. 163-166.

[78] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 316.

[79] Dan Martin, *op. cit.*, pp. 152-154.

[80] See below, note 170.

[81] Although this may not be the "complete cycle", see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 162.

[82] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 42.

[83] Included in Kun grol grags pa's *Zhi khro dgongs 'dus*, Delhi, 1985.

[84] There are several works belonging to this cycle in the *Bon gyi brten 'gyur chen mo* (2nd ed.) but see the complete collection which has been published under the following title *mNyam med bla ma'i nang sgrub*, Delhi, 1973.

[85] I have been unable to locate such a text in the various editions of the *Yang rtse klong chen* at my disposal. It may rather refer to the *rDzogs pa chen po bsgrags pa skor gsum las rigs drug rang sbyangs 'khor ba dong sprugs, Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 207, pp. 21-26, and to the *rDzogs pa chen po bsgrags pa skor gsum las rigs drug rang sbyangs 'khor ba dong sprugs kyi gnad, ibid.*, pp. 27-48.

[86] Included in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 213.

[87] This is the *Bar do'i ngo sprod gsal byed nyi ma'i snying po*, in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 165, pp. 33-55.

4. the *Dam can rgya mtsho'i thugs dam rgyud bskul* by sPrul sku Blo dan,[88] together with its *mnga' gsol* and *las bcol* rituals;[89]
5. the *Ge khod dbal chu'i skor;*[90]
6. the *Las bzhi rgyun lnga'i sbyin sreg;*[91]
7. the *rNam rgyal rgyun gyi me mchod,*[92] etc.

From the assistant (*zhabs drung*) of rTogs ldan bSod nams dpal bzang, he received:

- the complete set of the *mChod gtor gyi skor;*
- the *dBal gsas sgrub skor;*[93] and
- the complete set of the *rNam rgyal g.yang sgrub*.[94]

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The following year, at 25 (in 1883), he joined a party of monks going to dBus and gTsang to take or renew their vows. He first stopped at the monastic seat of the Khyung clan in Khyung po where he met Me ston chen po (Nyi ma rgyal mtshan, a master of sPa Nyi ma 'bum gsal). The master asked him if he, too, was going to take his vows but Shardza answered he already had taken them. Me ston told him that in the Bon tradition, it is possible to renew the vows of individual liberation (*so thar*) even if they have not been broken. Shardza thus renewed them and received from Me ston instructions on the confrontation with the natural state (*gnas lugs ngo sprod*), experiential instructions on extracting the elixirs (*bcud len nyams khrid*), as well as teachings on the transference of consciousness (*'pho ba*).

Later, he met gTer chen bDe chen gling pa (in his seat of Khyung po dkar ru) who urged him to live in a hermitage in the mountains since great benefits would ensue for the teachings of Bon and for sentient beings.

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[88] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 46, pp. 331-346; vol. 87, pp. 115-141.

[89] For these works, see *ibid.*, vol. 46, pp. 347-385.

[90] Some works belonging to this cycle are included in the *Bon gyi brten 'gyur chen mo* (1s ed.), vol. 242.

[91] There are various works with such a title. The original one was by gShen chen Klu dga' (see Dan Martin, *Unearthing Bon Treasures*, p. 254).

[92] This is a work by sKyabs ston Rin chen 'od zer under the title of *gShen rab rnam par rgyal ba'i rgyun gyi me mchod 'dod gsol ring mo, Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 104, pp. 621-636.

[93] This may correspond to the *dBal gsas thugs sgrub skor* included in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 2.

[94] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 104.

Thereafter, Shardza headed for the great sanctuary of Bon ri in Kong yul.[95] When he reached the holy place, a deep feeling of devotion and joy arose in him. Upon doing prostrations on the path to gShen ri bde ldan, he had a vision of a beautiful rainbow manifesting in the sky before him. In the middle of this rainbow appeared Kun tu bzang po, the primordial Buddha, with one face and two hands, naked and of blue complexion. The people with whom he was doing the pilgrimage could only witness a rainbow tent and nothing else. It would seem that the blessings of the place together with Shardza's genuine faith combined and enabled him to perfect at that time the Contemplation of Reality (*bon nyid kyi dgongs pa klong du gyur*).

Then, he went to sTag rtse g.yung drung gling monastery where he met mChog sprul g.Yung drung dbang rgyal and received from him initiations (*dbang*) and blessings. He also took *bodhicitta* vows from the master. In particular, Shardza received from him oral instructions on the Confrontation with the Natural State (*gnas lugs ngo sprod kyi zhal khrid*).

After this, he managed to meet sPa ston chen po Nyi ma 'bum gsal (b. 1825) who gave him the transmission of a long life practice of Dran pa nam mkha' (*Dran pa tshe sgrub*), as well as prayers and oral instructions on the View (*lta ba*) of Mahāmudrā, rDzogs chen and Madhyamaka, thus cutting off all his doubts regarding these teachings.

From there, Shardza Rinpoche went to bKra shis sman ri and fervently prayed in front of the relics of mNyam med rin po che.[96] He was formulating the wish he could strive for the altruistic diffusion of Shes rab rgyal mtshan's teachings when he suddenly had a vision of Shes rab rgyal mtshan appearing in a rainbow tent in the midst of the sky: rays of light emanated from the vision and Shes rab rgyal mtshan confirmed him that he would be a holder of his own tradition.

After this, Shardza Rinpoche went to g.Yas ru mkhar sna and formulated prayers in front of the relics of 'Gro mgon rin po che (Blo gros rgyal mtshan).[97] He then walked all the way up to Rab legs where he rested for a few days. One night he dreamt of an old monk exhorting him to make offerings to the

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[95] On this sacred mountain, see Karmay, "A Pilgrimage to Kongpo Bon-ri", pp. 527-539.

[96] The founder of sMan ri monastery in 1415. See Achard, *Bon po Hidden Treasures*, pp. 253-254. The relics have been saved by Lopön Tenzin Namdak Rinpoche during his escape in exile.

[97] A zha Blo gros rgyal mtshan (1198-1263), an important abbot of g.Yas ru dBen sa kha and a lineage holder of the *A khrid* tradition.

Bon Protectors. Some time later, he felt a deep pain in his right leg and when the early morning dawned, his leg had swollen to such an extent that he could barely walk at all. He nevertheless was forced to move with the group he was in, but when they reached a small village below the monastery, he could not walk anymore. The party spent three days there with him but as his leg would not get any better, he told them to go back home, adding that he would spend a few years here in the monastery before coming back to Eastern Tibet. However, some time later, he presented the offerings to the Protectors (as he had been asked in his dream) and after a few days, his condition bettered and he was able to follow the group.

They then moved on towards Lhasa and stayed in a cave near 'Bras spungs where sNya chen Li shu stag ring used to practice in very ancient times. There, Shardza did a *'Pho ba* retreat and formulated extensive prayers in consequence of which many signs blossomed in his spiritual continuum. He then went to Lhasa proper where he made offerings in front of the Jo bo statue and circumambulated the Potala Palace.

After that, he decided to go back to his homeland and sometime after his arrival, his uncle passed away. Funerary practices were performed for 49 days after the cremation of the body.

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Then, at the age of 27 in 1885, he requested the transmission of the *rTsa rlung mkha' 'gro gsang mdzod* from sPrul sku Nyi ma 'od zer.[98] He first extensively practiced the outer *bskyed rim* yoga of the main deity (rDo rje phag mo) together with the propitiation practice of rDo rje rnal 'byor ma. Then he trained in the *rtsa rlung* yoga of *gTum mo* until he reached signs of success in this practice. It is indeed said (no. 325, p. 109) that in one night, he was able to dry nine fully wet cotton sheets. He consequently had a profound experience of the Wisdom of Great Bliss (*bde chen gyi ye shes*) which further stabilized in an experience of complete non-discursiveness (*rtog med*). Due to this experience, the view based on the realization of the abiding mode of Emptiness (*stong nyid kyi gnas lugs*) free from elaboration was born in him. From this experience he was able to continually practice a *samādhi* in which his mind and winds (*rlung*) were undifferentiated. From this time onwards, his

[98] On this cycle, see Achard, "Kun grol grags pa and the Revelation of the *Secret Treasury of the Sky Dancers on Channels and Winds*", *Tibet Journal*, vol. 30, no. 3 (2005), pp. 3-32.

experience of Great Bliss constantly increased. He was thus able to cultivate the spontaneous flow of the Natural State and to abide in a state of contemplation beyond speech.

Then, he met Khro tshang rTogs ldan dGa' bde from whom he received teachings on the "Secret Needle" (*gsang thur*), following which he trained with success in the "Path of the Great Bliss of the Lower Door" (*'og sgo bde ba chen po'i lam*). However, following the master's advice he mainly stressed the practice of the upper door (*steng sgo'i nyams len*), so it is not certain whether or not Shardza really practiced the Great Bliss of the Lower Door with an actual "action seal" (*las kyi phyag rgya*). Regarding this period of his practice, Shardza said that although there were no fluctuations in the essence of Awareness, there was a difference in terms of its integration between sessions (*thun*) and intervals between sessions (*thun mtshams*), and also between day and night. However, by exerting himself seriously in the practice of the channels and winds (*rtsa rlung*), he was able to integrate the Clear-Light of sleep (*gnyid kyi 'od gsal*) and the practice of dreams (*rmi lam*).[99] His practice at that time was mostly that of *gTum mo* which is considered as the root of all Paths of Methods (*thabs lam thams cad kyi rtsa ba*). In his own opinion, the yoga of *gTum mo* is of tremendous importance among the advanced practices of the Path itself.

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The following year (1886), at the age of 28, he received further teachings from mChog sprul Nyi ma 'od zer starting with the complete transmission of initiations (*dbang*) and instructions (*khrid*) of the *Tshe dbang bod yul ma*. This transmission included the *rtsa rlung* techniques associated with this cycle. On the same occasion, he received the *rtsal rlung* of the *Zhang zhung snyan rgyud* and started a 100 day retreat on the subject.[100] In between his sessions, he intensively practiced the recitation of the *A dkar* mantra according to the *Tshe dbang sgrub gzhung phyag bzhes*,[101] and also performed the propitiation of Kun tu bzang po and the Protector Mi dred ma.[102] During this period, he would only wear a cotton cloth.

[99] For a description of such practices within the Bon tradition, see Tenzin Wangyel Rinpoche, *The Tibetan Yogas of Dream and Sleep*, *passim*.

[100] This 100 day *rtsa rlung* retreat is usually centered on the yoga of *gTum mo*.

[101] I can't locate this title anywhere but it may be associated with the *Tshe dbang mchog 'dus*.

[102] A form of Srid pa'i rgyal mo; see *Bon gyi brten 'gyur chen mo*, vol. 170, *passim*.

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Then, at the age of 29 (in 1887), Shardza visited gShen bstan phun tshogs gling, the main fief of the Khro tshang lamas in rDza stod district. There he met rTogs ldan bSam gtan ye shes who was a direct disciple of the 25th Abbot of sMan ri, sKu mdun Shes rab g.yung drung. bSam gtan ye shes was a deeply devoted practitioner of the sMan ri tradition established by mNyam med Shes rab rgyal mtshan (1356-1415). The master told him that in the morning before they first met, he dreamt of a red man riding a red horse and that this meant that Shardza's personal protector was a bTsan deity. Shardza Rinpoche answered that he was indeed performing the offering rituals to A bswe who is the king of the bTsan. On that occasion, Shardza received from him detailed instructions on the practice of *bodhicitta* and related vows according to the *Theg chen lha'i me long*.[103]

Thereafter, he asked the master the transmission of the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) according to the *Zhang zhung snyan rgyud* cycle.[104] This text contains the instructions for the 49 days dark retreat (*mun mtshams*) performed in a totally dark room (*mun khang*). Such instructions are called "instructions on darkness" (*mun khrid*).[105] bSam gtan ye shes told him that these teachings are aimed at progressing (*bog 'don pa*) and are to be practiced after one has gained some experience and confidence in the natural state in order to progress on the Path.[106] If there is no prior experience, then there is nothing to stabilize and to develop during a dark retreat. Therefore, he advised Shardza to first deepen his view on *Phyag rdzogs dbu gsum* (Mahāmudrā, Dzogchen and Madhyamaka teachings) before starting such a practice. Accordingly, Shardza entered a hermitage for a 50 days intensive retreat after which he went back to the master, received from him the

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[103] See no. 167.

[104] This text is appended to the famed *Bru rgyal ba'i phyag khrid*, pp. 715-726 and exists under various forms in the *Nyams rgyud bsdus pa thor bu*, including an interesting version by Rang grol bla ma rgyal mtshan.

[105] The practice is also called *mun pa'i rnal 'byor* (yoga of darkness) or *mtshan snang* (visions of the night, an expression which is also used for the nighttime practice).

[106] This experience or stabilization of the experience of the natural state is gained by practicing *khregs chod* meditation. See Bru rGyal ba, *op. cit.*, pp. 639-655.

complete set of instructions and actually entered a dark retreat.[107]

During the first week, he had inconceivable visions of Clear-Light (*'od gsal gyi snang ba*) appearing as five-colored luminous disks (*thig le*)[108] and seed syllables. During the second week, the visions intensified and all the ten directions were filled with five-colored disks. In some of these, he started to see half-bodies of peaceful deities (*zhi ba'i lha sku*), as well as central deities appearing alone (i.e. without their entourage). During the third week, he saw the Couples of the Five Clans (*rigs lnga yab yum*), appearing with their specific colors, ornaments, attires, etc., showing the mudrās of equipoise, of giving Refuge, of teaching Bon, of the lotus and the earth-touching mudrā. The manifestations of these Buddhas appeared in various sizes and were accompanied by other enlightened beings of the Perfection and Emanation Bodies, together with their ornaments, attires, etc. During this week, the visions of the rays of light that filled the whole visionary space were so intense that it was somewhat painful for him to look directly at them. Then, visions of the four continents, Mount Meru, as well as rivers, rocks, etc., started to appear, forming entire pure realms displayed in various forms and sizes. At that time, his dream practice improved greatly, there being no interruption anymore between his daytime and nighttime practices. He had the sensations that he could dive under the ground, pass through rocks and mountains without impediments, and manifest in multiple emanations at the same time. During his sleep, he did not have dreams anymore but only visions of Clear-Light.

In the course of the fourth week, he had visions of wrathful deities and in particular of Phur nag 'Brug gsas chem pa, appearing in a form in union, with three heads and six arms. After this, he had a vision of the primordial Buddha Kun tu bzang po, naked, without ornament and of blue complexion, in the lotus posture with the hands in the equipoise mudrā. The Buddha was sitting in the middle of a dome-like tent of exceedingly luminous lights and simply vanished like a rainbow after some time.

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[107] The following is the abridged description of his retreat, on which see also Achard, "La première retraite dans l'obscurité de Shardza Rinpoche", *Dzogchen Bulletin*, no. 22 (2003), pp. 4-5.

[108] This is sometimes translated as "spheres" but experience shows that they look more like disks.

During the following three remaining weeks, he had a lasting vision of an utterly pure and limpid sky filling all directions, in which silver-like disks appeared like stars in great numbers.[109] He also had numerous visions of various Buddhas and their pure realms during these last weeks.

After completing the retreat, Shardza's experience of the Wisdom of Self-Awareness (*rang rig pa'i ye shes*) would arise naturally so that he would not differentiate anymore between meditation (*sgom*) and non-meditation (*mi sgom*).[110] This means he continuously integrated the experience of the natural state which spontaneously arose in his continuum without effort. He had thus removed the fixation of meditation (*sgom gyi rtod phur*),[111] this being the result of his perfecting the dynamism (*rtsal*) of a Contemplation transcending the domain of elaborated efforts (*'bad rtsol spros pa'i yul las 'das pa'i dgongs pa*).

At that time, he started to have special dreams in which he gained knowledge of various subjects of Bon and this knowledge served him in his taking notes for his future *Five Treasuries* (*mDzod lnga*).[112] This knowledge was both coming from his serious practice of Bon in the early part of his life but also from the uncommon direct transmission and mind-mandate transmission (*gtad rgya*) entrusted by the Knowledge-Holders (*rig 'dzin*) of the Bon po tradition.

Then, bSam gtan ye shes transmitted him the cycle of *A khrid* teachings he had himself received from his own master sKu mdun Shes rab g.yung drung[113] as well as the following works:

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[109] In purely technical terms, these are sometimes called *re kha* but the biographer does not use this expression here (pp. 116-117).

[110] As explained in the *Zhang zhung snyan rgyud* (in *The Instructions on the Six Lamps* for instance), this Wisdom is the utterly pure knowledge of the natural state, arising as empty in Essence, luminous in Nature and totally free from mental graspings.

[111] I.e., a meditation that would constantly depend on a fixed point of reference, but this also means that he was liberated from the actual necessity of meditating intentionally or formally. In other words, he was constantly absorbed in a state of meditation, even if he did not seem to be doing so.

[112] As we have seen above in the introduction, these are: 1. the *dByings rig mdzod* centered on rDzogs chen teachings; 2. the *sDe snod mdzod* describing the practices of Sūtras, Tantras and rDzogs chen; 3. the *Yang zab nam mkha' mdzod* containing mostly tantric and rDzogs chen instructions; 4. the *Lung rigs mdzod* describing the practices of the Nine Vehicles (*theg pa rim dgu*); and 5. the *Legs bshad mdzod* containing a history of Bon, from its origins down to the early 20th century.

[113] On Shes rab g.yung drung, see Achard, *Le Chant d'Expérience du Protecteur des Êtres*, Khyung-Lung, 2006, pp. 11-13.

- the cycle of oral instructions of 'Gro mgon Shes rab g.yung drung (*'Gro mgon shes rab g.yung drung gi zhal gdams skor*), the 25th abbot of sMan ri monastery;
- the initiation and reading transmission of the *Tshe dbang bod yul ma* cycle (*Tshe dbang bod yul ma'i dbang lung*);
- the initiations, guidance instructions and reading transmission of the *Yang rtse klong chen* (*rDzogs chen yang rtse klong chen dbang khrid lung bcas*);[114]
- the *Inner Practice of the Incomparable One* (*mNyam med nang sgrub*);[115]
- the *Profound Guidance Instructions of Nam mkha' lhun grub* (*Nam mkha' lhun grub kyi zab khrid*);[116]
- the *rTsa gsum bon skyong bzhi sbrags* which is the *dgongs gter* of sKu mdun Nyi ma (bstan 'dzin);[117]
- the prayer to the twenty-five sMan ri abbots (*mKhan rabs nyer lnga'i gsol 'debs*), etc.

Then Shardza went north to Khro tshang, to meet Khro tshang Nor sprul rin po che and dBon Yid bzhin dbang rgyal. From the latter he received the reading (*lung*) transmission of the *brDa sprod pa'i gzhung*[118] and texts on poetics (*snyan ngag*), etc. After these teachings, Shardza returned to sTeng chen.

That same year, he did a 49 days retreat base on the *Rigs drug rang sbyong* practice according to the cycle of the *rDzogs chen yang rtse klong chen* and after the completion of this retreat he performed again the 900 000 preliminary practices for purifying obscurations (*sgrib sbyongs*).[119] To dBra ston, it thus appears that Shardza Rinpoche's knowledge was not only based

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[114] The *Yang rtse klong chen* is a cycle of rDzogs chen instructions discovered by bZhod ston dngos grub forming the technical precepts (*man ngag*) of the *rDzogs chen bsgrags pa skor gsum* revealed by the same *gter ston*. See *Bon gyi brten 'gyur chen mo* (2nd ed.), vols., 56 & 92.

[115] See the *mNyam med bla ma'i nang sgrub*, Delhi, 1973.

[116] This may refer to a set of instructions on *bar do* teachings included in *The Songs and Teachings of Nam mkha' lhun grub*, Dolanji, 1973.

[117] Included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 85.

[118] This is most probably Tshul khrims phun tshogs' *brDa sprod nyi shu bdun pa zhes bya ba'i gzhung*, included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 263, pp. 361-381.

[119] On a similar 49 days retreat of purification of the seeds of the six destinies within one's body according to the *Zhang zhung snyan rgyud* and the *sKu gsum rang shar* authored by Shardza Rinpoche, see Achard, *The Dawn of Awareness*, pp. 52-80.

on the theoretical View (lta ba) but also on an experience of Meditation (*sgom pa*) and an integration of the ensuing inner experiences into a perfect and virtuous Conduct (*spyod pa*).

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The following year (1888), at the age of 30, he renewed his vows, taking them again from sPrul sku gShen rgyal bstan 'dzin dpal bzang po (a.k.a sTag sprul rin po che) who followed the monastic tradition of sMan ri. He also took vows from gShen bstan bSod nams rgyal mtshan who gave him the monastic name bsTan pa 'brug grags Dri med snying po. From this time onwards, he would not take meat except for meat coming from accidentally killed animals and he would not eat in the second part of the day, as prescribed in the rules of the monastic discipline. He also avoided eating garlic and onions and vowed not to let any alcohol or any intoxicating liquor approach his tongue, except for the consecrated substances of *samaya* used during initiations. He similarly vowed not to wear hot skin cloth until he grew old enough to need some. He took the resolution to perform prescribed rituals on special days of the month, as well as performing everyday his daily practices of prostrations, water offering (*chab gtor*), confessions (*ltung bshags*), etc.

Then, he received from sTag sprul rin po che the initiation (*dbang*) and reading transmission (*lung*) of Khro bo lha rgod thog pa,[120] as well as the reading transmission of the *'Dul ba'i sgo sbyong*.[121]

After that, Shardza went back to his monastery and entered a retreat based on a long-life (*tshe sgrub*) practice of Dran pa nam mkha', performing three millions recitations of the long-life mantra. At that time, he started to have visions of deities and their citadels (*gzhal yas khang*) as they are described in the *mngon rtogs* texts.[122] The long-life ambrosia in the ritual vase and the long-life pills started to increase by themselves, literally filling his meditation cell. Such signs of success in the practice thus enabled him to strive for a long time for the benefit of both the teachings and sentient beings.

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[120] On these, see for instance the works included in volume 260 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[121] See Dan Martin, *op. cit.*, pp. 199-201.

[122] Such works give detailed descriptions of the deities, their retinues, etc. mNyam med Shes rab rgyal mtshan has composed several of them which are still widely used to this day.

Later that same year, he had a dream indicating that he had to restore the teachings of the dBra lineage and he did so by erecting a two-storey building (at his master's place) which he filled with statues of the Buddhas of the three times, of the Four Main Ones (*gtso bo bzhi*),[123] of the *yi dam* dBal phur nag po, of Dran pa nam mkha' and his sons, etc.

That year he also performed another 49 days dark retreat according to the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) and contemplated the visions of crystal-like *thig les* arising in the sky, just like in his previous retreat on this text. His realization was greatly enhanced and freed from the "skin" or peel (*shun pa*) of attachments to experiences.

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In 1889, at the age of 31, Shardza decided to start a dBal phur retreat following the instructions of dBra sprul sgrub chen rin po che.[124] He prepared all the necessary ritual items and started his retreat on an auspicious day and month. He began the retreat with the peaceful aspect (*zhi ba*) according to the practice of the sMan ri tradition (*sman ri ba'i phyag len*) and then pursued with the wrathful aspect (*khro bo*), together with the practices of the Protectors (*srung ma*), etc. As he was performing his yogic practice, several signs occurred, such as fragrant smells filling his meditation cell, sparkles appearing when he was beating his drum or his *gshang* bell,[125] eagles (*khra glag*) hovering above his cell, etc. One night, he dreamt he was a manifestation of sTag la me 'bar, holding a razor and a skull filled with blood, sitting under a tent of blazing fires. In this dream, he started to recite self-praising verses, describing his appearance as sTag la me 'bar with his attributes, etc. When he woke up and began his morning practice, he realized that his yoga of the Developing Stage (*bskyed rim gyi rnal 'byor*) had gained the three qualities of clarity (*gsal*), stability (*brtan*) and purity (*dag*). He was also able to master the key points of the yoga of Body, Speech and Mind (*sku gsung thugs kyi rnal 'byor*), a sign indicating his utter familiarization with this practice in previous lives.

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[123] Namely gShen lha 'od dkar, sTon pa gshen rab, Sangs po 'bum khri and Sa trig er sang.

[124] Together with Srid pa'i rgyal mo, dBal phur was a favorite *yi dam* of dBra sprul rin po che.

[125] A *gshang* is a typical Bon po item resembling a flat bell.

During this retreat, he was asked to take the charge of *dge bskos*[126] in his monastery and thus to stop his practice. However, Grub rje rin po che (dBra sprul) told him he should refuse the charge and resume his retreat, which Shardza did. After meeting the master, he dreamt that the universe was consumed by a cosmic fire, that a rain of *phur bu* fall, causing the death of numerous sentient beings, etc. This dream was — despite its outer dramatic nature — an authentic sign of his mastery of the dBal phur practice, indicating that his meditation was very stable and that he had received the blessings of the *yi dam* himself. After completing the retreat, he did a fire-offering ritual (*sbyin sregs*) and gradually came out.

At a certain stage during this year, Shardza visited a rnying ma yogi named bDe chen 'od zer, a direct disciple of dPal ri mKhyen brtse rin po che[127] who was living on a highland, in a nomadic encampment in the upper corral of sTod za. The yogi inquired about Shardza's realization and the latter told him he had tried to become familiar with the practice of "calm, movement and Awareness" (*gnas 'gyu rig gsum gyi nyams len*) which refers to the investigation of a calm state, a state of movement and a state of pure knowledge in which calm and movements are discerned (*rig*) for what they are: natural characteristics of the primordial state.[128] However, Shardza confessed that he was still trapped in the confines of doubts and subjective intentions. He said that most of the time he was able to cultivate the empty nudity of Awareness and that he had the feeling he was touching at the real natural state. Upon asking if that was sufficient, the yogi told him that after the practice of calm, movement and Awareness, recognizing the nature of Awareness would bring about the natural cultivation of Awareness itself, so that the former practice of calm, movement and Awareness would not be necessary anymore. Shardza then inquired about the experience of bliss (*bde ba*) appearing when one relaxedly cultivates one's own essence

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[126] A monk in charge of maintaining and monitoring the discipline in a monastery.

[127] This is the famed master Do mkhyen brtse ye shes rdo rje, *a.k.a.* 'Ja' lus rdo rje (1800-1859).

[128] This last stage of Awareness (*rig pa*) is not the proper Awareness as it is defined in rDzogs chen but rather a deeply pure state of mind which nevertheless is still dependent on mental consciousness (whereas real Awareness in rDzogs chen does not depend on this). This is however the first step toward entering the real experience of *rig pa*, as will be seen in the yogi's answer. This threefold practice of *gnas 'gyu rig gsum* is for instance at the core of the *A khrid* style of instructions.

after concentrating one-pointedly. The yogi said that if everything does not arise as one's self-Awareness (*rang rig*), then it means that one still needs to meditate with efforts. On the contrary, if everything arises as one's self-Awareness, then there is nothing to accept or reject anymore. This is similar to the gold-digger who still needs to look for gold as long as he has not found some. However, when he eventually reaches a mountainous valley filled with gold, he does not have to look for gold anymore.[129] Finally, Shardza asked if the very essence of Awareness, which never becomes an object of mental speculations and which is one's own naked essence — that never fluctuates and is devoid of both meditation and distraction —, was the real principle (*don*). The yogi acquiesced and then gave Shardza instructions on the practice of the *bodhisattva* vows of the Buddhist tradition.

After coming back to his monastery, he borrowed many books from the master's library, such as the *bKa' rten sde lnga*,[130] the *rTsa rgyud gsang ba bsen thub*,[131] etc., and studied them in depth. He actually did some kind of "book retreat" (*dpe mtshams*) during which he cut off his remaining doubts and experienced the dawn of Sublime Knowledge (*shes rab*). When some doubts remained, he would pray his deities during the day so that at night, during his dreams, all fears would be eradicated from the answers he received.

In particular, he studied in great details all the instructions associated with *A khrid*, *rDzogs chen yang rtse klong chen* and *Zhang zhung snyan rgyud*, as well as the root treatises and instruction manuals of Madhyamaka (*dbu ma*). He said that from that time onwards, whenever he would receive guidance instructions on direct introductions (*ngo sprod kyi gdams khrid*), this would not even make him progress from the experience of Awareness he had gained by that time. He stressed the importance of the Madhyamaka View (*dbu ma'i lta ba*) whose understanding was, for him, crucial to the practice of both Mahāmudrā and rDzogs chen, an opinion which is not shared by several present-day masters of rDzogs chen. His stress of the Madhyamaka View is based on his studies of the root-texts of this tradition which greatly helped him dispel his doubts.

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[129] If I am not mistaken, the analogy is very well-known in Sūtras but i can't find any reference at the time.

[130] See below under no. 26.

[131] This is the root-tantra (*rtsa rgyud*) of the whole Bon po tantric tradition. See Dan Martin, *op. cit.*, pp. 343-345. Dan Marin has prepared an unpublished transliteration of the first nine chapters. See also the *sPa gro ma* version in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 193, pp. 817-1073.

In the course of winter 1889, he thought of practicing the Yoga of Darkness (*mun pa'i rnal 'byor*) again. He asked Grub rje rin po che (dBra sprul) for the transmission but did not receive it at that time. He asked him the instructions on the practice of the principle of Mind (*sems don nyams len*), including teachings on the preparation, main practice and conclusion (*sngon dngos rjes gsum*) of Madhyamaka, Mahāmudrā and rDzogs chen. Grub rje rin po che told him that the practices of Madhyamaka, Mahāmudrā and rDzogs chen were the respective practices of the inferior, median and best practitioners, having specific themes and basis. However, in the perspective of the sMan ri tradition established by mNyam med Shes rab rgyal mtshan and upheld by his successors, it is possible and even necessary to approach them in progressive way, styled as the Gradual Path (*lam rim*). Madhyamaka stresses the View on non-discursive proliferations (*dmigs med kyi lta ba*), the Mahāmudrā and *A khrid* View are based on the experience of Innate Wisdom (*gnyug ma'i ye shes*), and the View of rDzogs chen is the natural cultivation of translucent Awareness (*zang thal gyi rig pa*), free from objects. However, all these strictly aim at the liberation of the individual and therefore share the same ultimate perspective. On this subject, there is a saying in rDzogs chen teachings according to which "knowing one thing liberates from all (others)" (*gcig shes kun grol*), i.e., knowing the true nature of the primordial state liberates the yogin from all passions, limitations, mental projections, etc. In this respect someone can know hundreds and hundreds of things but if he lacks the real liberating knowledge which is the non-regressing experience of the natural state, then all his superfluous knowledge will be of no help.[132] Grub rje rin po che also gave Shardza numerous oral instructions on clearing obstacles (*gegs sel*) and progressing (*bog 'don*) in the practice, so that Shardza was able to continually sustain his experience of Awareness (*rig pa*). The master advised him to clearly separate his experiences (*nyams*) from his realization (*rtogs pa*), in so far as experiences may be of a conditioned or impure nature because of their temporary character. He finally advised him to

[132] In a similar perspective, not knowing anything, any teachings or having no experience at all prevents the adept from being able to concretely experience the natural state. S.G. Karmay (*The Great Perfection*, p. 198) is of the opinion that the *gcig shes kun grol* principle originated in a song by Mi la ras pa and that it was later incorporated into rDzogs chen teachings by Gu ru Chos dbang (1212-1270). However, the conception already occurs in the *Kun tu bzang po klong drug rgyud kyi 'grel pa* (p. 244) which is theoretically much more ancient. See Achard, *L'Essence Perlée du Secret*, p. 150 n. 199.

continually cultivate and preserve the essence of his Awareness (*rig ngo skyong ba*) in order to deepen and stabilize his realization.

Eventually, the master gave him the full transmission of the practice of the *Seven Cycles of Clear Light* (*'Od gsal bdun skor*) after which Shardza started the corresponding retreat. At first his experiences would not increase more than the display of crystal-colored disks of light (*thig le shel mdog*) in an utterly pure sky, but his realization definitely progressed when, by the sixth week of his dark retreat (*mun mtshams*), his Contemplation (*dgongs pa*) was absorbed for several days into the state of a peaceful Space (*zhi ba'i dbyings*) in which he actualized the Clear-Light of the Base (*gzhi'i 'od gsal*). He had the feeling as if the sky was entirely merging within him and he thereafter remained stable in the Contemplation of the Expanse of the Absolute Body (*bon sku'i klong*). After this, he mainly practiced the union of his mind with that of his master for the remaining duration of his retreat.

Then, when he completed the retreat, he made extensive feast offerings, performed the practice of receiving the four initiations (*dbang bzhi*), recited prayers and exhortations, etc. In particular, he did intensive practices for clearing away circumstances liable to create obscurations to his vows (*dam grib*) and his experiences (*nyams grib*), such as the purification of sins (*sdig sbyongs*) with the 100 syllable mantra, the practice known as the *sGrib sel rtogs 'joms*, etc. He also performed offering rituals according to the *Klong rgyas* cycle, as well as feast offerings, prostrations and recitative practices of the *Dran pa yang zhun cycle*.[133] Thereafter, he would continuously perform his Guru-Yoga as a *yi dam* practice. One morning at dawn, he had a vision of Dran pa nam mkha' appearing as the Wisdom Body (*ye shes kyi sku*) of his master, with a blue complexion, two arms, bone ornaments and a tiger-skin robe. During his dreams, he also received numerous teachings from the master's Speech (*gsung*) as well as blessings from his enlightened Mind aspect (*thugs*). The intensity of the undifferentiation of his mind and that of the master consequently developed in him an extraordinary faith in Grub rje rin po che and the teachings of his lineage.

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[133] This cycle is unknown to me, if it is not a mistake for the *Tshe dbang yang zhun* which is included in vol. 32 of the *Bon gyi brten 'gyur chen mo* (2nd ed.) and was discovered by Shel zhig g.Yung drung rgyal po.

2. Training in Spiritual Practices

At the age of 31 (in 1889), Shardza Rinpoche met the 5th Kun grol rin po che (sMon rgyal rig 'dzin chen po rgyal dbang kun grol grags pa'i yang srid) named Rig 'dzin Nam mkha' grags pa (a.k.a bDud 'dul gling pa) who performed a 100 day retreat on the *Yab sras dril sgrub* and asked Shardza to be his assistant.[134] In between the sessions of practice, the master gave him numerous explanations on the key points of both Sūtras and Tantras and answered his many questions. At that time the knots of doubts that were still remaining in him would simply vanish due to his new and deeper understanding of the difficult key points of the practice he had gained through the kindness of Kun grol rin po che.

When the retreat was over, as a long-life ceremony associated with the Mother Tantras was being given to the crowd of monks, he pondered over his situation at the time: he had entered the Door of Bon at an early age, received numerous ripening and liberating instructions, had practiced them to the best of his abilities, but the charges associated with the fact of living in a monastery, the flattering of hierarchs, and the necessity to perform village rituals, etc., had all prevented him from living in an isolated place. In reflecting in this way, he was actually fulfilling the wish of his master dBra sprul bsTan 'dzin dbang rgyal who had exhorted him to remain in solitude. From that time onward, and till he reached the age of fifty, Shardza Rinpoche made the vow to never perform village rituals, to never ride a horse for his travels until the age of 50, and to remain in a hermitage.[135] He made these vows when he received the *samaya* during the long-life initiation. The fact that he decided to leave his monastery arouse the wrath of sPrul sku Nyi ma 'od zer but Shardza had made his mind.

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The next year, in 1890 (when Shardza was 32), mChog sprul Nyi ma 'od zer and dBra sras Zla ba grags pa were both planning to do a religious visit (*mchod mjal*) to sMan ri when a party of three people from a new monastery located in the vicinity of sBa zhabs brag dkar headed by Bla ma Nor bu dar

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[134] The *Yab sras dril sgrub* is an important oral transmission (*snyan brgyud*) received by Mi shig rdo rje, one of the main *sprul sku* of the New Bon tradition. On this collection, see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 154.

[135] These are commonly known as the "three vows of Shardza" (*shar rdza dam bca' gsum*).

rgyas came to receive their teachings. Nyi ma 'od zer said that they should be instructed in the preliminaries and sent them to Shardza who, unable to refuse the demand, gave them experiential transmission in this practice. It would seem that it was the first time Shardza gave a teaching. It is said that later on Nor bu dar rgyas became a famous yogi and that he reached control over his lifetime.

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The following year, in 1891, Shes rab mchog ldan from sTeng chen dgon pa and the same three people from sBa zhabs came to Shardza Rinpoche and requested instructions in the preliminaries of the *dMar mo 'dzub*[136] *tshugs* revealed by the first Kun grol rin po che, as well as the preliminaries, main practice and conclusion (*sngon dngos rjes gsum*) of the *Fifteen Sessions of A khrid* (*A khrid thun mtshams bco lnga pa*) compiled by Bru rGyal ba g.yung drung (1242-1290). There is actually a direct link between these two cycles: the *A khrid* proper represents what is defined as the "White Guidance" or "White Instructions" (*dkar khrid*), i.e., the standard instructions given in a specific traditional cursus of practices, while the *dMar mo mdzub tshugs* represents the "Red Guidance" or "Red Instructions" (*dmar khrid*) which form a set of key points that are especially aimed at retreats. Kun grol grags pa (b. 1700) was the 26th lineage holder of the *A khrid* and the 1st one in the line of the Red Instructions. The great interest of these is that they do include a special *thod rgal* practice which does not exist in the original *A khrid* cycle.

It is at that time that Shardza started to think of elaborating these teachings into a more systematic form. For that, he prepared a table of contents (*sa bcad*) showing the various stages of the practices to be performed. Based on this rough structure, he would later elaborate his famed *sNgon 'gro bka' lung rgya mtsho* (no. 156) which contains the detailed instructions for the practice of the preliminaries (*sngon 'gro*) according to the *A khrid* cycle.

Then, when his teachings were over, at the request of monks from his own monastery, as well as of others from Zer 'phro dgon and 'Phel zhol dgon,[137] he gave the reading

[136] Variously spelt as *'dzub*, *mdzub*, etc. The correct reading should however be *mdzub*.

[137] On these monasteries, see Karmay & Nagano, *Survey*, pp. 377-380 and 381-383 respectively.

authorization (*lung*) of numerous works, including the following ones:

- *mDo gzer mig;*
- *Klong rgyas;*
- *Cho ga bcu gnyis;*
- various kinds of *gtor ma* offerings (*mChog gtor rigs*);
- *brGya bzhi* (a kind of elaborated *mdos* ritual);
- *'Khrugs bcos;*[138]
- *Byang chub lam gyi rim pa;*[139]
- *rNam rgyal skor;*[140]
- *Khro phur zhang gsum* (practices centered on Khro bo dbang chen, Phur pa and Zhang zhung Meri);
- *sTag lha'i skor;*[141]
- *sNang srid zhi ba;*[142]
- *Tshe dbang bod yul ma* and the *Bya ri ma;*
- *Dran pa tshe sgrub;*[143]
- *Yab sras dril sgrub;*
- *dMar mo mdzub tshugs;*
- *mKha' 'gro gsang mdzod;*
- *Zhi khro thos grol;*[144]
- *Tshe dbang yang zhun skor;*[145]
- *dPa' bo bdun sgrub;*[146]
- *Bee ro'i gong khug;*
- *Kun grol gdugs dkar;*[147]
- *A rdzogs snyan gsum,* namely *A khrid, rDzogs chen Yang rtse klong chen,* and *Zhang zhung snyan rgyud;*
- cycles of practices centered on A bswe and Shel khrab;

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[138] See *Bon gyi brten 'gyur chen mo* (2nd ed.), vols. 84, 198, 318.

[139] There are numerous works that can be abbreviated with this title, but see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 82

[140] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 104.

[141] There are numerous works that can also be referred to under this title, but see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 143.

[142] This is a text that was orally transmitted by Tshe dbang rig 'dzin to Dam pa rang grol. See *Legs bshad mdzod*, PRC electronic edition prepared by Dan Martin, p. 300. I could not locate it in the collections accessible to me.

[143] See *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 48.

[144] *Bon gyi brten 'gyur chen mo* (2nd ed.), vols. 69-70.

[145] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 32.

[146] *Bon gyi brten 'gyur chen mo* (2nd ed.), vols. 127-128. See also below no. 151.

[147] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 53.

– and various other ritual activities such as *bsang* offering, etc.

After these transmissions, Shardza went into a retreat based on the *Tshe dbang bod yul ma* cycle. During that time, together with his attendant and friend Tshul khrims dbang phyug, he envisioned numerous rainbow tents appearing on the mountain slopes nearby and both were literally amazed by these auspicious marvels. Shardza would later build a small cabin on the very place where these wondrous signs appeared. He went to a rock where the visionary splendors had displayed and met a shepherd there who told him that the place was called bKra shis khyung lung ("the Auspicious Garuḍa Valley"). After this interlude in the wilderness of the high plateaus, Shardza went back to his monastery and spent the winter there, engaged in the various activities of daily practices such as prostrations, circumambulations, maṇḍala offering, etc. At that time, elder monks were giving teachings on preliminaries (such as the *blo ldog rnam bzhi*)[148] and the three essences (*snying po rnam gsum*),[149] but they got weary of doing so and repeatedly requested Shardza to take his share of the teaching responsibilities. Eventually accepting the charge, Shardza started to give teachings to a group of more than 300 people including monks and lay practitioners, starting with instructions on the four thoughts which turns the mind towards practice according to the *Byang chub lam gyi rim pa*, as well as on Refuge and *bodhicitta* (*skyabs sems*), etc. The teachings must have been so intense that many of the people attending them completely changed their lives and became virtuous, entering the door of Bon, while many of them renounced the world or became monks. A monk from the monastery, named Tshe dbang dpal ldan, had a dream at that time which he reported to Shardza Rinpoche. He said that he dreamt of black clouds covering the country and that these clouds turned into red before simply vanishing and letting a

[148] I.e., the four thoughts which turn the mind towards a more spiritual life, namely: i. thinking about the difficulty of obtaining a human body, ii. thinking about death and impermanence, iii. thinking about the causes and results of karma, and iv. thinking about the shortcomings of Saṃsāra. These are often collectively designated as the four ordinary preliminaries (*thun mong gi sngon 'gro bzhi*). There exist numerous books and transcripts on these teachings in western languages. For the Bon approach, see Achard, *The Dawn of Awareness*, pp. 13-20.

[149] Namely the *Ma tri* mantra, the *A dkar* mantra and the *Sa le 'od* mantra.

bright sunshine embrace the sky. He interpreted it as being the result of Shardza's teachings.

Later, sKal bzang rdo rje, a disciple of sMon rgyal rin po che, came to Shardza and asked him the instructions on the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) according to the *Zhang zhung snyan rgyud*. A few years before, Sum ldan bSam gtan ye shes (one of Shardza's main masters) had told him that he should perform the dark retreat on these *Seven Cycles* three times before he would be allowed to impart the "single transmission" (*gcig brgyud*) to a worthy recipient. Since he had done the practice thrice, Shardza gave sKal bzang rdo rje all the instructions and in return requested from him the four initiations (*dbang bzhi*) of Kun grol rin po che's *mKha' 'gro dgongs 'dus*.[150] Thereafter, he contemplated the thought of moving to a hermitage in order to avoid the artifices of a social life and all the distractions of mundane activities. He thought that receiving teachings from qualified masters but still making plans for this life was a waste of time and a meaningless attitude. For these reasons, he went to a place called bKram khrod to visit a friend called g.Yung drung bstan pa. This *lama* was a qualified practitioner who had both authentic experiences and realization. Shardza Rinpoche stayed a few days with him and received from him the initiation and ritual reading of the *bDe gshegs dpa' bo bdun pa* cycle.[151] He then proceeded with g.Yung drung bstan pa to the bKra shis khyung lung site he had visited earlier and stayed one night there. He had very auspicious dreams and decided this was the place where he would build his hermitage.

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Then, during the first month of 1892 (when he was 34), Shardza Rinpoche returned to the bKra shis khyung lung site and pitched there a small tent of black yack hair. The very first night, he dreamt that he was blowing a white conch and that he was elevated into the atmosphere above the hermitage. The next day, he saw that the lower end of the valley would be a

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[150] This is one of the most important among the 1st Kun grol's revelations or compositions. The cycle has been preserved in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 43, (see pp. 1193-1309 for the texts concerned with the initiations).

[151] This is a two volume collection revealed by Mi shigs rdo rje. It is actually an oral transmission (*snyan brgyud*) given to him by sTang chen dMu tsha gyer med. Some texts of the collection are associated with Padmasambhava. See volumes 127 and 128 in the *Bon gyi brten 'gyur chen mo* (2nd ed.).

perfect place for building a hermitage (*dgon sde*).[152] He remembered that the whole area had been often praised by Dran pa nam mkha' and Tshe dbang rig 'dzin. Even ordinary beings would renounce their worldly life when reaching the spot. Shardza called the very place where he would build his hermit's cabin "the Hermitage of Great Bliss, the Grove Generating the Joy of the Sages" (bDe chen ri khrod Drang srong dgyes pa'i skyed tshal).

As he was staying there, a group of people from Rab legs village, headed by two old men named dPal 'byor and Don grub tshe ring, came to him and offered to help him build an elaborate hermitage with two stories, etc. Some people from Red pa village offered to bring wood. Shardza thanked them and humbly accepted their help for a much smaller building. The people of the area also promised to help him with whatever he would need, provided he would stay in this place.[153] They gave him the necessary implements for a monk — three robes, a bowl and a staff — and those of a yogi — such as a ḍamaru and a thigh-bone trumpet for *gCod* practice. Finding that all auspicious circumstances were collected for a virtuous retreat, and in order to destroy all obstacles to his practice, Shardza took the five following vows:

1. he would eradicate all links with any kind of mundane distractions;
2. he would refuse any official duty or being the head of a large monastic congregation;
3. he would not indulge in any kind of activity if it is not an activity related to spiritual practice;
4. he would take food just for his daily sustenance and would not be storing anything for the future; and
5. he would practice without the aim of trading his religious activities for food or village rituals.

At first, he survived on four measures (*khal bzhi*) of barley flour[154] and would not take food in the afternoon nor in the evening, only drinking infusions of *ba lu* (a kind of rhododen-

[152] *dGon sde* is usually rendered as "monastic complex" but here it seems clear that Shardza thinks of an "hermitage" rather than a monastic institution whose charges and activities he tries to escape from. The original meaning of term *dgon* is that of "hermitage" or "isolated place". It conveys the same range of ideas as *dben gnas*, *ri khrod*, *nags khrod*, etc.

[153] The presence of a saintly man in the vicinity of a village or a town is said to assure auspicious living conditions for the villagers.

[154] Approximately 120 lbs.

dron).[155] He would eat meat only if this came from a naturally dead animal, and not from a slaughtered one. He never drank alcohol and refused to wear skin or fur as clothes. When offered something in abundance, he would only keep what was necessary for him and distributed the rest of it to other people visiting him.

As it is said in a sūtra:

« — The excellent disciples give up all their properties, attendants and entourage,

And do not even maintain links with their parents and relatives

But totally enter the principle of the supreme Perfect Purity.

Therefore, practice like a wounded deer

On the island of a lake, a charnel ground, a forest or a cave! »[156]

Shardza therefore gave up the hopes and fears of the present life and constantly trained in virtuous practices for the next one. Having concretely given up concerns for this life, he distinguished himself from so-called erudites (*mkhas pa*), realized ones (*rtogs ldan*) or siddhas (*grub thob*) who claim to have renounced the world while they are constantly preoccupied with trade business, agriculture, making friends and enemies, etc. Such "masters" claim that they can maintain the purity of their practice and of their mind while remaining engaged in mundane activities. This goes against the sayings of sTon pa gshen rab who himself showed the right path by renouncing the world. Shardza Rinpoche followed the example of the Buddha and rejected his homeland, lived in solitude, had deer for friends, practiced austerities and gave up all mundane preoccupations.

In order to maintain this level of renunciation, he followed a very strict program of daily meditative and ritual practices which enabled him to sustain his spiritual level and deepen his realization.[157]

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[155] It seems he rejected drinking tea because of the evil influence this beverage has on practice (see no. 289).

[156] Quoted in no. 325, p. 166: */rab kyis 'khor 'bang longs spyod kun spangs nas/ /gnyen dang nye 'brel gang la'ang mi 'phreng bar/ /byang chub mchog gi don la rab zhugs te/ /mtsho gling dur khrod nags tshal lung phug tu/ /ri dwags smas ma bzhin tu* (= *du*) *nyams su longs/*.

[157] Such a program appears in a very elaborate form in text no. 43.

Then, in 1893, when he was 35, Padma blo gros and Tshul khrims mchog rgyal came from Nyag rong and stayed in his hermitage. Both were renunciates and built two small meditation cabins close to Shardza's. The master taught them the preliminaries (*sngon 'gro*) and gradually guided them into more advanced practices, entrusting them with essential instructions. These two hermits were his first two disciples and Shardza extensively taught them the practice of the Knowledge Holders (*rig 'dzin*) centered on Tshe dbang rig 'dzin. He similarly had them train in the yoga of Channels and Winds (*rtsa rlung*) which he also practiced intensively. This yoga consists in bringing the winds (*rlung*) inside the central channel (*rtsa dbu ma*) so that they enter, abide and finally dissolve into the central channel. By doing so, Shardza had numerous extraordinary experiences and signs which he described in songs (*mgur*). At that time, the songs were coming spontaneously and were not written down but later on, at the request of several disciples, these were transcribed and collected in a series of experiential songs (*nyams mgur*).[158]

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The following year, in 1894, two lamas from Nyag rong, as well as eight other practitioners from the monasteries of the Shar rdza area and of 'Bum rmad asked him the transmission of the *Precious Precepts of the Fifteen Sessions of A khrid* (*Man ngag rin po che A khrid thun mtshams bco lnga pa*), as well as the complete instructions of the *dMar mo mdzub tshugs* cycle revealed by Kun grol rin po che (b. 1700). Thereafter Rab bla Rin chen rnam rgyal came to the hermitage and requested the four initiations of the *Ma rgyud* cycle, while he gave Shardza numerous other teachings and transmissions in exchange.

That same year, he met bsTan 'dzin 'chi med gtsug phud rin po che of the sMon rgyal lineage and transmitted him the *Bru'i a khrid*, the *dMar khrid dgongs pa yongs 'dus*, the *dMar mo mdzub tshugs* and the *Byang chub lam gyi rim pa*. The Rin po che requested him to write down a commentary on the recitative section of the preliminaries of the *dMar mo mdzub tshugs*. Following the request, he composed an impressive commentary on this *sngon 'gro* practice which is surprisingly not included in the 16 volumes of his *Collected Works*. However, the text has survived and has been published several times.[159] Later, he

[158] See texts nos. 296-316. These short works were actually collected by gSang sngags gling pa.

[159] See no. 360.

also received numerous teachings from Drang srong Tshul khrims rnam dag.

At one time this year, he had an extraordinary experience of Awareness which arose in all its translucency (*zang thal*), similar to a pure autumn sky. Within this state, he envisioned a five-colored dome of light in which appeared the Peaceful and Wrathful deities (*zhi khro*), as well as the masters of the lineage, the Knowledge Holders (*rig 'dzin*), and Sky Dancers. He thence addressed a fervent prayer to this extraordinary maṇḍala and thus received the blessings of Contemplation (*dgongs pa'i byin gyis rlabs*), the symbolic transmission, as well as the four initiations (*dbang bzhi*). At that moment, he reached a perfect certitude (*nges shes*) regarding the real principle of these initiations and when Primordial Wisdom dawned within his continuum, the Mind of all the deities and masters merged with his own mind. From then on, he remained in a very special state of Contemplation from which he never regressed. This kind of transmission is known as the "Short Lineage of the Oral Transmission" (*bka' babs nye brgyud*). It is at that time that he obtained power over the meaning of Sūtra, Tantra and rDzogs chen teachings.[160]

After he had this vision, he visited sMon sprul dam pa Ye shes bstan 'dzin in his hermitage and received from him numerous teachings, such as:

- *Rab gnas skor gsum*,[161]
- *Tshe dbang gnas brgyad*,[162]
- *gShed nag ram pa'i skor*,
- *gDugs dkar rnying ma*,[163]

[160] Shardza however said that it is dangerous to propagate a lineage that one has created out of one's own projections and to style it as a Short Lineage, while being unable to properly make use or sense of the Long lineage (*ring brgyud*) of the *bKa'* and *gTer* transmissions. Such Short Lineages would be devoid of any authentic source of transmission and would simply become an obstacle for the faith of the people in Bon (no. 325, p. 179).

[161] This is a *gter ma* belonging to the discovery of gShen chen Klu dga' and is also known as the *rTen gsum rab gnas skor gsum* (see Martin, *Unearthing Bon Treasures*, pp. 64, 244). See also vol. 155 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[162] This text is included in volume 106 of the 2nd edition of the *Bon gyi brten 'gyur chen mo*, pp. 83-87 and in volume 190, pp. 867-873. It has been included among the revelations of bDe chen gling pa (1833-1893) although it does not appear in his *Collected Works*.

[163] This refers to the older tradition of the gDugs dkar mo practice which was revealed by dByil ston dPon gsas khyung rgod rtsal. The texts belonging to this corpus were enunciated by Bla chen Dran pa nam mkha' and rediscovered by dByil ston in Zhal bzang brag. They are included in the first

- *Blo ldan gsang phur,*[164]
- *Kun rig rgyas pa'i skor,*[165]
- *sTag la bdag rdzogs skor,*[166] etc.

On that occasion, he also received the complete cycle of the *Zhi khro thos grol*, as well as the *Klu 'bum dkar nag khra gsum* from dGe brtson Padma tshul khrims. Then, from Bya rgod bla ma bsTan rgyal, he received the reading transmission of the *dPa' bo bdun pa* cycle, etc. He then himself gave instructions and guidance on the *A khrid* and *dMar mo mdzub tshugs* to a party of monks from sBa zhabs and sTeng chen monasteries.

Still in 1894, Tshul khrims mchog ldan from Nyag rong and Padma blo gros visited Kong sprul rin po che (Yon tan rgya mtsho, 1813-1899) in sDe dge at which time the latter wrote a letter to Shardza Rinpoche, praising his qualities and knowledge.[167] After transmitting the letter to Shardza Rinpoche, both Tshul khrims mchog ldan and Padma blo gros went into a hermitage where they pursued their spiritual practices. However, in the course of his retreat Padma blo gros had repeated omens during his dreams in which he was practicing a feast offering (*tshogs mchod*) to which a vulture took part by eating some of the food that was offered. This lasted for an entire month, at the end of which he simply passed away.

That same year, Shardza Rinpoche thought that he should write a clear and complete manual of the practice of the preliminaries (*sngon 'gro*) that might be of benefit to numerous

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volume of the *Bon gyi brten 'gyur chen mo* (in the 1st and 2nd editions). According to the tradition, the *gter ma* were entrusted to Srid pa'i rgyal mo who handed them over to dByil ston. Texts have been added to this collection as late as the 19th century, with works by mKhan chen Nyi ma bstan 'dzin, gTer chen bDe chen gling pa, etc. The later tradition of gDugs dkar mo is that revealed by Kun grol grags pa which spread quite widely in Eastern Tibet down to the present day.

[164] This probably corresponds to works included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 77.

[165] See *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 47.

[166] A cycle rediscovered by sPrul sku Blo ldan who received it in a vision from sTang chen dMu tsha gyer med. The collection is included in volume 40 of the 2nd edition of the *Bon gyi brten 'gyur chen mo*. The main text is the *dBal chen po rab tu khros pa'i rgyud las khro bo stag la me 'bar bdag rdzogs gsang ba mchog gi gzhung*, pp. 39-115.

[167] The letter is included in no. 325, pp. 181-183 with the following colophon: *rten 'brel dge bar lha reg sogs/ bon gyi gzhung dang ring lugs rnams mthong zhing thos pa'i dge spyod* (p. 183) *karma ngag dbang blo gros mtha' yas gang des phul/*. I have prepared an edition, translation and commentary of this letter which will appear elsewhere.

sentient beings. He thus started to compile data from a variety of sources such as:

- the instructions manuals (*khrid yig*) of *A khrid*, *Yang rtse klong chen* and *Zhang zhung snyan rgyud*,
- the *Commentary to the Conventional Meaning of the Great Expanse of the Supreme Peak* (*Yang rtse klong chen gyi drang don 'grel pa*),[168]
- the *Explanation of the Lamp Clarifying the Darkness according to the Conventional Meaning* (*Drang don mun sel sgron ma'i rnam bshad*),[169] and
- the *Commentary* and root-text of the *Three Hundred Stanzas Supporting the Speech* (*bKa' rten sum brgya pa*),[170] etc.

From these sources, he elaborated the *Ocean of Oral Advice containing the Gradual Instructions on the Preliminaries* (*sNgon 'gro'i khrid rim bka' lung rgya mtsho*, no. 156) which describes in great details the preliminary practices of the *Fifteen Sessions of A khrid* (*A khrid thun mtshams bco lnga pa*).

Later this year, he received a praising letter from Brag dkar sPrul sku (Blo bzang dpal ldan bstan 'dzin snyan grags, 1866-1928) from the newly founded site of Brag dkar monastery.[171]

At that time, Shardza Rinpoche decided to adopt the conduct of a *gCod* practitioner, roaming in the wilderness and living for a time in frightening sites.[172] The aim of the *gCod*

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[168] This is most certainly Nam mkha' 'od zer's *rDzogs pa chen po yang rtse klong chen gyi drang don las 'bras ston pa'i 'grel pa snang ba 'od kyi 'khor lo'i rgyan*, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 92, pp. 1-313.

[169] The *Drang don mun sel sgron ma* is a sub-cycle of the *Nam mkha' 'phrul mdzod* revealed by Lung bon Lha gnyan.

[170] The *bKa' rten sum brgya pa* is a work authored by Yar me ba Me ston Shes rab 'od zer (1058-1132) under the full title of *Byang chub sgrub thabs bon gyi tshigs su bcad pa sum brgya nyi shu pa*, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 82, pp. 257-308. The commentary referred to here must be the famed *gZhan phan snying po* which was written by gShen ston rin po che (Nam mkha' rgyal mtshan, 1088-1163), *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 82, pp. 1-256 and vol. 183, pp. 283-526. There is also a later work by rGyal rong Rin chen rgyal mtshan, known in its abbreviated title as the *Don 'grel* and entitled *Byang chub sgrub thabs kyi bon tshigs su bcad pa sum brgya pa'i ti ka gsal ba'i sgron me*, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol., vol. 134, pp. 1-515.

[171] The *sprul sku* himself is described as the leading master of a group of 300 monks and 400 nuns, following the tradition of the ancient bKa' gdams pa masters, solely concentrated on the pure practice of Sūtras and Tantras (p. 184). See also below, at the beginning of 1899.

[172] It is often stated that the *gCod* tradition goes back to the female Buddhist practitioner Ma gcig Lab sgron (1055-1143/5?). However, she received these teachings from Pha Dam pa sangs rgyas who is the originator of the

practice is to reach the state of No-self (*bdag med*) and Emptiness (*stong nyid*). In order to clarify his practice, he compiled some teachings from the *Tshe dbang snyan rgyud* (a.k.a. *Tshe dbang bod yul ma*) and, basing himself on the first scroll (*shog dril dang po*) of this collection (see no. 366), he combined the practice of View and Meditation and eventually eradicated the root of ego grasping (*bdag 'dzin*). At that time he also gave private guidance on the practice of *gCod* to a few students who had experience in meditation. He added some recitative part to the practice he was performing and later elaborated these notes in his *Man ngag dgongs gcod rnam gsum* (no. 365) which he then transmitted to numerous disciples.[173]

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The following year, in 1895 (*shing lug*), Dam pa g.Yung drung bstan pa from bKram khrod hermitage came to Shardza Rinpoche and told him he wanted to enter a retreat based on the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*). He repeatedly requested clarifications on the practice and thereafter entered the actual retreat. After nine days only, he reached some signs of realization conform to their description in canonical texts.

After this transmission, Shardza Rinpoche went back to his hermitage and had his disciples train in the nine hundred thousands preliminary practices before transmitting them numerous initiations (*dbang*) and reading authorizations (*lung*). From the age of 37 (in 1895) up to the time he was above his 70s, each year he would give the complete transmission of the preliminaries as a regular device characteristic of his tradition.

One night, he dreamt that Rin chen rnam rgyal from Rab legs monastery presented him with a wondrous offering of thirteen crystal vases piled one above the other, each having one cubit in height, which he (Shardza) preserved carefully. On another occasion, he heard a voice in his dream telling him that a friend of his has sent a letter from India advising him to pick up a knife (*spu gri*) and to bring it back quickly. Shardza

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Zhi byed system from which the *gCod* is derived. According to the modern Bon po tradition, it would seem that Dam pa sangs rgyas received this kind of teachings from the Bon po *gter ston* Khro tshang 'Brug lha (b. 956). If we follow Shardza Rinpoche's interpretation of the origin of *gCod* in text no. 365, Tshe dbang rig 'dzin is the proper originator of the instructions which he gave either to Dam pa sangs rgyas or to Khro tshang 'Brug lha (or maybe to both).

[173] From the colophon of this text, we learn that the redaction was actually only completed a couple of years later in 1896 (*me sprel*).

Rinpoche himself said that the crystal vases were symbols illustrating the utterly pure nature of the tantric commitments (*sngags kyi dam tshig*) and that their being piled up one above the other symbolized the fact that they are difficult to maintain in a very pure way. As for the knife, it meant keeping in mind the necessity to maintain the commitments. The meaning of these dreams is also that at that time he had not broken any of his vows but that later on, some breaks might occur. This sometimes happens when a master gives a lot of transmissions or initiations and disciples do not necessarily keep their commitments pure, even if the master does so. Whatever may have been the case for Shardza Rinpoche, since he perfected total realization and obtained the Rainbow Body (*'ja' lus*), he actually reached a stage beyond the necessity of keeping commitments (*srung med kyi sa*).

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The following year, in 1896, the same Rin chen rnam rgyal from Rab legs monastery, came to Shardza Rinpoche and requested instructions on the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) which he received in full.

One night, Shardza Rinpoche dreamt that he had reached a temple where he encountered a *lama* named mKhyen brtse 'od zer[174] who told him to practice sky gazing for twelve years. The master told him:

« — Direct your eyes toward the intermediate space:
This is the uncorrupted, untainted Kun tu bzang po.
Kun tu bzang po's Essence is empty
And this emptiness is what arises naturally within you:
Cultivate directly your own natural state (in this way,) without corruptions.»[175]

In his dream, he put the instruction into practice and experienced the natural state in which he mastered the Essence of his own Awareness, entirely merging his mind with that of the master.[176]

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[174] I hesitate to identify him with 'Jigs med gling pa but I can't find anybody else with this name (apart from the Kar sas kong sprul incarnation who does not fit since he was born in 1904).

[175] P. 189: *spyan bar snang la gzigs te/ ma bcos ma bslad kun bzang yin/ /kun bzang ngo bo stong pa yin/ stong pa rang la rang shar yin/ /thad ka rang lugs ma bcos skyongs/.*

[176] Nothing more is said about the events occurring during this year (see no. 325, pp. 188-189).

Then, as he was 39 in 1897 (*me bya*), he made preparations for entering a strict retreat (*bcad rgya dam po*). He had taken this decision, because the circumstances leading to distractions were too many. He therefore entered his retreat and was assisted for wood, food and water by a nun called Tshe skyid, a very good practitioner who kept her vows pure and who provided him with the daily necessities. Shardza Rinpoche however still gave advise through an opening in the door of his retreat house, and succeeded in "crushing" all kinds of distractions, avoiding any meeting or audience with people who were not coming for spiritual instructions.

He himself spent all his time in the five-fold meditation posture, involved in the practice of provisional and ultimate *bodhicitta*, and in the various yogic exercises associated with the Generation Stage (*bskyed rim*), the Perfection Stage (*rdzogs rim*) and the Great Perfection (*rdzogs chen*). He thus first started by training in Calm Abiding (*zhi gnas*) with and without characteristics (*mtshan bcas mtshan med*), before moving to Higher Insight (*lhag mthong*) and stabilizing the inconceivable View (*dmigs med kyi lta ba*). Then, he trained in both analytical (*dpyad sgom*) and settling meditations (*'jog sgom*), gradually progressing through the various steps of the Path. When his meditation deepened and became more stable, he kept performing the previous "ordinary" practices even if he trained in the View of Cutting Through Rigidity within Primordial Purity (*ka dag khregs chod kyi lta ba*) and in the practice of Passing Over the Crest within Spontaneity (*lhun grub thod rgal gyi nyams len*). Thus, even if he was alone in his retreat, he nevertheless kept his monastic robes and performed the daily rituals such as offerings of butter-lamps and perfumed water, etc. Already by Shardza Rinpoche's time, numerous so-called advanced practitioners or hermits were of the opinion that once one has performed the preliminaries (*sngon 'gro*), this is done for ever and their practice is not compulsory anymore. For people like these, such practices are conditioned virtues but Shardza himself did not agree with such a view since he constantly stressed the importance of these preliminaries and of the gradual path (*lam rim*) throughout his life.

During this retreat, Shardza Rinpoche also performed an intensive practice of the *Tshe sgrub bee ro'i gong khug ma* until signs of success arose. He then trained his mind in the precepts of the Madhyamaka (*dbu ma'i man ngag*), meditating on Emptiness and on Compassion. At one time, a white ray of moonlight entered the window of his cell and all the outer

world and inner beings appeared to him as devoid of inherent nature, as simple reflections on a mirror, empty and manifested at the same time. From then on, he felt an unceasing compassion for all beings, a feeling which was based on his direct experience of the union of Emptiness and Compassion. It is said that when both these aspects are perfectly united, whatever practice one performs, there will be no obstacles, no pitfalls, etc.

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Then, in 1898 (*sa khyi*), when he was 40, students started to flock around him like bees attracted by fragrant flowers. At that time, bsTan 'dzin nyi ma bzang po — the son of the Fifth Kun grol rin po che — came to Shardza's hermitage, together with a large crowd of disciples and attendants, with the intention of staying there for a long time. Simultaneously, mChog sprul Zla ba grags pa (1882-1935) belonging to the famed dBra clan and a then influential member of sTeng chen monastery,[177] as well as 'Bum sprul Yid bzhin legs grub (?-1952) from 'Bum rmad monastery, Shes rab mchog ldan (Shardza's "heart son", *snying bu*), Lhun grub thogs med, and numerous other monks and nuns, assembled at the hermitage where Shardza Rinpoche started to teach them. He first trained them in the following texts describing the preliminary practices:

- *Lam rim chen mo bka' rten sum brgya pa,*
- *Legs bshad lam rim rtsa 'grel,*
- *A khrid thun mtshams bco lnga pa* according to the tradition of Bru (rGyal ba g.yung drung, 1242-1290), including the root-text and its supplement (*rgyab skyor*), and
- *Khrid yig dmar mo mdzub tshugs.*

For the main practice (*dngos gzhi*), he gave essential guidance (*dmar khrid*) according to the disciple's capacities. In particular, he guided sMon sras (bsTan 'dzin nyi ma bzang po, the son of the 5th Kong sprul) and dBra sras (Zla ba grags pa) for a long time, giving them pointing-out instructions, as well as direct confrontations (*ngo sprod*) with the natural state. In this way, both were able to clearly differentiate ordinary mind (*sems*) from Awareness (*rig pa*) and experience the spontaneous inner arising of Primordial Wisdom (*ye shes*). At that time, Shardza Rinpoche also instructed his old father in the preliminary

[177] He was one of the main *sprul sku* or incarnates of the monastery.

practices, and later in the main practice, conferring upon him the instructions for investigating the nature of mind, as well as the confrontation with the latter's nature, etc.

At that time, during his night practice, Shardza Rinpoche had many visions of Clear-Light (*'od gsal gyi snang ba*) in which he contemplated luminous circles or disks (*thig le*), filled with numerous divine Bodies (*lha'i sku*) appearing surrounded by rainbow lights, etc. He then developed a capacity to give teachings that were previously unheard of, and whatever thoughts arose in his mind, they were naturally liberated into the contemplative state of Primordial Purity (*ka dag*).

That same year, Khro sprul rin po che g.Yung drung mthong grol came to Shardza's hermitage and requested the transmissions of the *Activity Ritual of the Oral Transmission of Tshe dbang rig 'dzin* (*Tshe dbang snyan rgyud phrin chog*), together with the *Practice Guidance* (*Lag khrid*) and its supplement (*rgyab skyor*).[178] Later, Tshe dbang 'gyur med, the famed son of Tshe dbang gSang sngags grags pa (bDe chen gling pa, 1833-1893), arrived at the monastery and requested instructions in the *Tshe dbang bod yul ma*, as well as in the Yantras (*'khrul 'khor*) of the *Zhang zhung snyan rgyud*. On that occasion, Shardza Rinpoche received from him the explanations and guidance (*bshad khrid*) linked to the *A khrid* cycle as it was transmitted by bDe chen gling pa. In fact, Shardza Rinpoche had received the transmission of this cycle earlier from bDe chen gling pa himself, but he was lacking the complete instruction guidance according to the bDe chen gling pa tradition. The transmission included the instructions on the transference of consciousness (*'pho ba*), as well as the initiation and reading transmission of the cycle of the *bDe gling ltung bshags*.[179]

Thereafter, Shardza Rinpoche performed the related practices and completed the nine hundred preliminaries according to the *A khrid* system as it is taught in the sMan ri tradition, starting with the five preliminaries (generating *bodhicitta*, Refuge, confession, offering of the maṇḍala, guru-yoga), to which are added the three essences (*snying po rnam gsum*, i.e., the three main mantras known as the *Ma tri* mantra, the *A dkar* mantra, and the *Sa le 'od* mantra) and the practice of transfer (*'pho ba*). According to dBra ston, he thus strictly followed the tradition of sMan ri initiated by rJe rin po che (mNyam med

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[178] See vol. 261 of the *Bon gyi brten 'gyur chen mo* (2nd ed.), respectively pp. 79-127, pp. 239-313, pp. 339-401.

[179] On this cycle, see Achard, *Bon Hidden Treasures*, nos. 433-438.

Shes rab rgyal mtshan, 1356-1415) in which the actual practice of the preliminaries is also performed during the main practice (*dngos gzhi*), whatever the latter is.

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The following year, in 1899 (*sa phag*), he gave extensive teachings on *A khrid* to a group of monks coming from sTeng chen monastery. He then gave explanations according to the *Lam rim* and pursued with the guidance on winds (*rlung khrid*), basing himself on the *rTsa rlung mkha' 'gro gsang mdzod*.

One night, he dreamt that Nāgārjuna was turning the wheel of Dharma in Brag dkar monastery in Hor and that the Brag dkar mChog sprul[180] was guiding numerous beings on the path of ripening and liberation (*smin grol gyi lam*). When he woke up, he had the profound feeling that this lama was not an ordinary individual (*gang zag tha mal pa*).

That same year, bsTan 'dzin rgyal mtshan from Rong rgyab,[181] a direct disciple of bDe chen gling pa, came to Shardza's hermitage and gave transmissions on *A khrid* explaining all the details of the practice in the form of an experiential guidance (*myong khrid*). Shardza and his disciples also received from him the instructions on channels and winds (*rtsa rlung*) and the instructions for dark retreats (*mun khrid*) redacted by dMu gshen Nyi ma rgyal mtshan.[182] They also received from him the *Instructions on the Purification of the Six Destinies within oneself* (*Rigs drug rang sbyong gi khrid*), as well as the *'Dul gzhung kun btus* and the *mDor btus* (the root-text and mNyam med Shes rab rgyal mtshan's commentary on it), various minor Sūtras (*mdo phran*), the *Khro bo rgyud drug*,[183] the *Ge khod rgyud skor*,[184] the *rTsa rgyud gSang ba bsen thub*,[185] the

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[180] We shall see next that his name was bsTan 'dzin snyan grags (see no. 325, p. 204). He is also known as Brag dkar Blo bzang dpal ldan rin po che; he was born in 1866 and studied in 'Bras spungs blo gsal gling. He passed away in 1928 and therefore could not witness the Rainbow Body achievement of Shardza Rinpoche (which would certainly have both impressed and delighted him). According to Gene Smith's TBRC, there is a *gsung 'bum* of his in 10 volumes.

[181] He was called Tshe dbang bsod nams bsTan 'dzin rgyal mtshan and was considered as an incarnation of lDe Gyim tsha rma chung (Achard, *Bon po Hidden Treasures*, p. 215)

[182] I have not been able to locate any such work in the texts authored by Nyi ma rgyal mtshan at my disposal.

[183] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 193.

[184] See Dan Martin, *op. cit.*, p. 384 *et seq*.

[185] *gSas mkhar rin po che spyi spungs gsang ba bsen thub rtsa ba'i rgyud*, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 193, pp. 817-1073.

sNyan rgyud rgyal ba'i phyag khrid,[186] the two versions of the long *Nyams rgyud*,[187] the *gtor ma* initiation according to the *Yab sras dril sgrub*, the *Cho ga bcu gnyis*, the *Bla ma gsang sgrub* which was composed by Khyung po dKar ru grub dbang rin po che, as well as the latter's *dMar khrid dug lnga rang grol*.[188]

Shardza Rinpoche gave him the transmission of the purification of the six destinies according to the *rDzogs chen yang rtse klong chen* cycle and all did a 49 days retreat according to this practice.

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In the Iron Bird year (1900), at the age of 42, Shardza Rinpoche taught the preliminaries and main practice of the *A khrid* together with the profound instructions of the *dMar mo mdzub tshugs* to the students assembled in his hermitage. After these transmissions, 'Chi med bstan 'dzin, the son of sMon rgyal bDud 'dul gling pa (the 5th Kun grol incarnation), came to visit the hermitage and transmitted the following cycles:

- the *Srid pa'i mdzod phug* according to the gShen Treasures (*gshen gter*),[189]
- its *sa bcad* and *Ṭi ka* written by sGa ston rin po che,[190]
- the *mKha' klong mdos skor*,[191]
- the three *Mother Tantras* (*ma rgyud sangs rgyas rgyud gsum*), together with their commentaries,[192]
- the *Four Cycles of Oral Transmission* according to the *Zhang zhung snyan rgyud*,[193]
- the *Intermediate Version* [*of the Experiential Transmission*] *Placed in Between* (*'Bring po sor bzhag*),[194]
- the *Yang rtse klong chen*,

[186] The practice manual of the *Zhang zhung snyan rgyud*; see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 138. On this work, see Achard, *Les Instructions du Vainqueur Eternel*, II, Khyung-Lung, 2006.

[187] These refer to the *Nyams rgyud rgyas pa skya ru* and the *Nyams rgyud rgyas pa smug gu*, the two versions of the *Nyams rgyud rgyas pa*.

[188] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 210.

[189] On this, see Dan Martin, *op. cit*, p. 186 *et seq*. See also Martin, "Comparing Treasuries", *passim*.

[190] See *id.*, p. 187.

[191] Some works associated with this are included in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 9.

[192] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 10

[193] These four cycles are the four main divisions of the *Zhang zhung snyan rgyud*. See the analysis of the cycle in Achard, *La Structure du Zhangzhung Nyengyü*, Khyung-Lung, 2006, *passim*.

[194] This is the median version of the *Nyams rgyud*; see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 223.

- the *bsGrags pa skor gsum*,[195]
- the *Greater Initiation from the Yang rtse* (*Yang rtse dbang mo che*),
- the *Bee ro'i thugs tig* of the 5th Kun grol, and various other initiations and reading authorizations.

When this was over, Shardza Rinpoche heard that Brag dkar mChog sprul bsTan 'dzin snyan grags was traveling through the rDza khog area and that he was invited to sTeng chen monastery. Shardza managed to meet him and to give him a copy of his *sNgon 'gro bka' lung rgya mtsho* asking the great dGe lugs pa master to check if there was any mistake in it. The latter said that he would not say anything regarding grammar or composition but that he would examine its intent very precisely. The next day, Shardza requested an audience during which Brag dkar rin po che told him that the text would be of great benefit to the Teachings (*bstan pa*) and to sentient beings. However, the master added that a great curse was hovering over this work, a remark which totally astonished Shardza. Upon inquiring about the reasons of this curse, the Rin po che told him that in a dream he had that very morning, a statue of the Buddha was being covered with rtsam pa and that it therefore appeared obscured or veiled. He took it as a bad omen and advised Shardza Rinpoche to perform one hundred thousand practices of gDugs dkar mo in order to clear away the obstacle. He continued, saying that in the same dream, he saw a white A letter which divided into two, and then into three, before dividing itself twice again into two letters. According to him, this predicted that Shardza would have five extraordinary disciples and a group of others who would greatly benefit all sentient beings. He added that the contents and sources of the text were perfect and that he should not be preoccupied by critics from either Bon or rNying ma sides. After the meeting, Shardza Rinpoche went back to his hermitage and resumed his retreat strictly. In particular, he started a seven weeks practice of the *Purification of the Six Destinies within oneself* (*Rigs drug rang sbyong*) according to the *Yang rtse* cycle and then proceeded with the dark retreat of the *Seven Cycles of Clear-Light* according to the *Zhang zhung snyan rgyud*. However, when he was in his sixth week of retreat, he had to break the retreat seal since his father had been struck by a serious disease. As nothing could be done to help the old man,

[195] See Dan Martin & al, *A Catalogue of the Bon Kanjur*, pp. 444-480.

Shardza Rinpoche performed the clarification of the Transfer (*'pho ba gsal 'debs*) and gave him the direct confrontations (*ngo sprod*) to the nature of mind at the time of death. After the demise of his father, he performed the necessary funerals based on the *Klong rgyas* and other rituals. He then remained in retreat for the rest of the year.

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Then, in 1901 (*lcags glang*), following prophecies he obtained from Sky Dancers, Gar dbang gSang sngags gling pa (1864-?) traveled from Nyag rong to rDza yul with his consort, gTer yum dBang gi sgrol ma. He was invited in Rab bla bla brang but soon moved to the bDe chen ri khrod hermitage where he met Shardza Rinpoche. He was welcomed by a party of monks bringing incense and playing music and, after the standard exchange of *khatas*, asked Shardza Rinpoche to see his *sNgon 'gro bka' lung rgya mtsho*. Both he and his consort then received the formal transmission of the text and were made lineage holders of it. Then, Shardza Rinpoche decided that the circumstances were met for him to give an extensive teaching on preliminaries (*sngon 'gro*) and he started with the main text of the *Fifteen Sessions of A khrid* by Bru rGyal ba g.yung drung, together with its supplement (*rgyab skyor*); then he continued with the explanation of the root-verses of the preliminaries of the *Khrid yig dmar mo mdzub tshugs* before moving on to his own *bKa' lung rgya mtsho* which he explained in great details. Then, all members who attended the transmission trained in the *Thar lam myur bgrod* (no. 169) which contains the main instructions for the practice of the preliminaries.

In return, Shardza Rinpoche received the following transmissions from the famed *gter ston*:

- *sTag lha bkra shis gter rdzong,*[196]
- *Dran pa drag po,*[197]
- *Kun grol gyi gu ru rtsa gsum,*
- *rTa mgrin ga'u dmar nag,*[198]
- *Ma tri 'od dpag med,*[199]

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[196] An important *gter ma* revelation from Byang chub rdo rje rtsal (Sangs rgyas gling pa, b. 1705); see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 3.

[197] This is certainly the *Tshe mchod dran pa drag po* cycle which was discovered by Sangs rgyas gling pa; see Shardza Rinpoche, *Legs bshad mdzod* (electronic version prepared by Dan Martin), p. 316.

[198] Revealed by Sangs rgyas gling pa; see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 8.

[199] Revealed by Sangs rgyas gling pa; see *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 14.

- *Don yod zhags pa,*[200] etc.

He further received from him the *Kun bzang gnas chog* from the gShen tradition, as well as other reading authorizations. At that time, the influential *bla ma* Yid bzhin dbang rgyal from the Khro tshang clan visited the hermitage and received from Shardza Rinpoche extensive explanations on the *sNgon 'gro bka' lung rgya mtsho* together with the instructions on how to combine the practice of visualization and recitation (*sgom bzla*).[201] In return, Shardza Rinpoche received from him the following texts:

- *Kun gsal byams ma'i mdo 'bum rgyud*, together with its ancillary works,[202]
- a compilation of Byams ma rituals made by mKhan chen Nyi ma bstan 'dzin,[203]
- *'Dul ba rgyud drug,*[204]
- *Kun bzang 'od dpag med,*[205]
- *gShed dmar spyi 'dul,*[206]
- *Mi shig gu drag,*[207]
- *Khyung dmar,*[208] and
- *Me ri bka' ma.*[209]

At that time, the fame of the master started to spread in the neighboring regions and students from sDe dge, Nyag rong, Upper and Lower Hor, 'Dra yul, etc., came to him for instructions. From a small opening in the wall of his retreat cell, Shardza Rinpoche did his best to grant all of them the teachings they requested from him. Most of those who came in contact with him would say that after meeting him or receiving his teachings, their desires would decrease, they would feel

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[200] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 24.

[201] This refers to the *Thar lam myur bgrod* (no. 169) which precisely describes this combined practice.

[202] See Dan Martin, *op. cit.*, pp. 123 *et seq.*

[203] Some of these works are included in vol. 245 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[204] Dan Martin, *op. cit.*, p. 189 *et seq.*

[205] See *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 14. This is probably another name of the *Ma tri 'od dpag med* cycle revealed by Sangs rgyas gling pa.

[206] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 11.

[207] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 62-63.

[208] This probably refers to the famed Khyung dmar practice compiled by Khod spungs Blo gros thogs med and included in *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 213, pp. 107-131.

[209] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 22.

satisfied with his instructions, have little attachment for this life and aspire to live in solitude, have the feeling to have met an actual Buddha, etc. A significant number of them became renunciates who practiced the special instructions of *gCod* in the wilderness. So many people were leaving sTeng chen dgon pa to go to the bDe chen ri khrod hermitage that the authorities of the monastery asked Shardza Rinpoche to come over to teach there on a regular basis. However, newcomers kept on arriving in the g.Yung drung lhun po slopes where they built meditation cells. The increasing number of people was starting to become uncontrollable. gTer chen gSang sngags gling pa alerted Shardza Rinpoche of the situation but the latter said that it would be of benefit for the teachings. Later on, gSang sngags gling pa requested Shardza Rinpoche to compose the *bDe chen lam bzang*, a commentary on the preliminary and recitative sections of the *Khrid yig dmar mo mdzub tshugs* which the latter promptly wrote down.[210]

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Then, in 1902 (*chu stag*), at the age of 44, Shardza Rinpoche started the year by giving an extensive explanation of the *A khrid* cycle and his *sNgon 'gro bka' lung rgya mtsho* to a large crowd of practitioners. Many of them then asked him the transmission of the main practice (*dngos gzhi*), which he granted.

At that time, a Buddhist monk named rDza rgyal 'phags pa, a direct disciple of the famed rDzogs chen dPal sprul rin po che (1808-1887), came to the hermitage and exchanged honorific greetings with Shardza Rinpoche. The latter gave him the transmission of the *Lam rim sum brgya pa,* together with its commentary, as well as the "Initiation to the Dynamism of Awareness" (*rig pa'i rtsal dbang*). In return, Shardza Rinpoche received from him the instructional reading transmission (*khrid lung*) of Śantideva's *Bodhicaryāvatāra*, as well as the biographies and *avadānas* of the 84 Mahāsiddhas. After this, gSang sngags gling pa transmitted to Shardza Rinpoche the *Tshe dbang rig 'dzin gyi bka' thang*[211] as well as the famed *Bla ma sku gsum drag phur gyi don rgyud* (often abbreviated as *sKu gsum don rgyud*) which he had just transcribed from the yellow

[210] As we have seen above, the composition of the text was first requested by rGyal sras bsTan 'dzin 'chi med gtsug phud of the sMon rgyal lineage in 1894. Shardza Rinpoche probably wrote a first draft of it which he later completed in 1901.

[211] See Dan Martin, *op. cit.*, pp. 736 *et seq.*

scrolls (*shog ser*).[212] At that time, Shardza asked him to reveal some texts associated with the g.Yung drung lhun po mountain. The *gter ston* entered a retreat and within a single month wrote down five volumes of scriptures, including a *dkar chag* of the mountain called *g.Yung drung lhun po'i dkar chag rin chen gter mdzod*.

Then, gSang sngags gling pa gave advice to Shardza Rinpoche regarding the art of revealing and transcribing Treasures (*gter 'bebs tshul*):[213] if during a past life (obviously referring to the 8th century), one has received an initiation from the immortal Dran pa nam mkha' or his son[s] (*'chi med yab sras*) and obtained the entrustment seal (*gtad rgya*) or mind-mandate transmission, then one can transcribe the text using this transmission as a base since the vision occurring during contemplation (*dgongs pa*) should naturally awaken this former connection and guide the *gter* ston in his re-discovery of the text. This kind of Treasures is known as Mind Treasures or more precisely Treasures recovered during Contemplation (*dgongs gter*).

As for the material Treasures (*rdzas gter*), if one discovers a text written in a symbolic script (*brda yig*) without any concordance table or if the script does not appear as "just visible" (*snang tsam*) or "just a support or indication" (*rten tsam*)[214], at one time the auspicious circumstances will eventually lead to the transcription when the letters appear clearly, like when one performs "mirror divination" (*pra bab*). At that time, the meaning of the Treasure script (*gter yig*) will appear unambiguously in the mind of the *gter ston* and he will be able to transcribe the text entirely. Some Treasures also come with an alphabetic table (*ka dpe*) which is the key for transcribing the

[212] According to this *Auto-Biography* (p. 523), gSang sngags gling pa revealed this *sKu gsum don rgyud* in 1885 at g.Yung drung spungs tshal, a "Treasure Sanctuary" (*gter gnas*) located in the vicinity of Gong rgyal monastery. Together with this tantra, he also revealed the *Zab gter gnas lugs phur pa*. gSang sngags gling pa had apparently kept the Treasure secret and only later started to transcribe the yellow scrolls. The final transcription was most evidently done in 1902, seventeen years after the discovery (which is a rather long but not unusual time for secrecy).

[213] In this section, he clearly differentiates Mind Treasures (*dgongs gter*) from material Treasures (*rdzas gter*) according to the way they were concealed and the way they are transcribed.

[214] The first refers to one or several syllables appearing in a vision without any detail, while the second may have more script containing at one time an indication or support (*rten*) liable to guide the *gter ston* in his recovery and transcription of the text. See Tulku Thondup, *Hidden Teachings of Tibet*, pp. 127-128.

revealed text easily. gSang sngags gling pa added that in the past, most of the Treasures appeared directly written in Tibetan script so that some people who were not *gter ston* (i.e., prophesized *gter ston*) could find some and access them without having to transcribe them. He continued by saying that the Treasure phenomenon is not without problem: some so-called "Mind Treasures" might well be "inspired" by demonic figures[215] while some material Treasures might be frauds. However, if the *gter ston* clearly sees the contents of the Treasure during his Contemplation, like seeing in a mirror, or if the symbolic script starts to take shape (*byad bzhin*, i.e., if it takes the shape of a symbol leading to a form of recollection of the text), or if the whole text appears in its complete form, then this means that the *gter ston* has received the empowerment over these teachings in a previous life.[216]

Thereafter, gSang sngags gling pa was requested to "open the Treasure Door" (*gter gyi sgo 'byed*) of the locality by Shardza Rinpoche and others. The *gter ston* convoked a great assembly of more than thirty important masters to a special feast offering, including mChog sprul g.Yung drung mthong grol of the Khro tshang clan, sKal bzang nyi ma (the re-embodiment of dBal 'bar bsTan 'dzin dbang rgyal and therefore the 2nd bsTan 'dzin dbang rgyal), bsTan 'dzin nyi ma (the son of the 5th Kong sprul, from the sMon rgyal lineage), Yid bzhin legs grub (the incarnate *bla ma* of 'Bum sprul monastery), Khro dbon Yid bzhin dbang rgyal, rNal 'byor bSam gtan ye shes, Yongs 'dzin g.Yung drung bstan rgyal, mChog sprul g.Yung drung bstan 'dzin snying po of dBal khyung monastery, and Khyung dbon Nyi ma rgyal mtshan. Together with these lamas, he performed rituals and first found a Treasure in Klu chu thang, another one in Ra 'o dga' ba tshal. The party then moved on to Ri rong 'phrang where the *gter ston* still found another Treasure including a body imprint of Vairocana

[215] For modern Tibetans, the English translation of *dgongs gter* as "Mind Treasures" is sometimes understood as **sems kyi gter* which would certainly not be considered as authentic "Treasures" but rather as a compulsive projection of the ordinary deluded mind. *dGongs pa* in this context is not the mind (even with a capital M) but rather the state of Contemplation in which the Treasure is (re-) discovered. In this very sense, the Treasure is *always* a rediscovery, not a discovery proper, since the text was supposedly entrusted to the individual in a previous life.

[216] In the case of *dgongs gter*, a first version of the text is written as a "mother text" (*ma dpe*) and left for some time. Then, if the vision appears again or if the *gter ston* recollects (*dran pa*) the contents of the Treasure during Contemplation, he writes down a "son text" (*bu dpe*) which is then compared to the original *ma dpe*. The writing of the *bu dpe* can occur years after.

(*bee ro'i sku rjes*), a hat belonging to the latter, etc. After these discoveries, the *gter ston* gave the transmissions of the *Tshe dbang nam mkha' sgron gsal gyi bka' thang*, the initiation of the *sKu gsum phur sgrub* and instructions on the two Stages and rDzogs chen according to the *sKu gsum don rgyud*. He completed his stay in rDza yul by giving instructions according to the initiation ritual of the *Yang zab gu ru'i thugs sgrub kyi rtsa gsum yongs rdzogs*,[217] together with the following transmissions:

- *Gu ru rakṣa thod phreng*,[218]
- *Tshe sgrub yang snying 'dus pa*,[219]
- *Pu ri'i tshe sgrub*,[220]
- *Char 'bebs bdud rtsi'i rgya mtsho*,[221]
- *Thugs rje kun sgrol gyi gcod*,[222]
- *Bee ro'i bla sgrub*, and
- *Padma tshe sgrub*.

He then left some prophecies and eulogies regarding Shardza Rinpoche and exhorted him to print (*par*) his works, in particular the *sNgon 'gro khrid yig* (no. 156) which he said should bring benefit to numerous beings. Thereafter, on his way to Nyag rong, he met a man from sDe dge, named dBang phyug, who would become Shardza Rinpoche's favorite wood-carver. gSang sngags gling pa saw that the two men had karmic connections from a previous life and that very night he had an auspicious dream related to this wood-carving project. dBang gi sgrol ma, the *gter ston* consort, reported having a similarly auspicious dream in which all the environment was filled with white A letters and all beings were singing A, etc.

A that time, Shardza Rinpoche gave the reading transmission of the *Khams brgyad gtan la phab pa'i 'bum*[223] and other related cycles to 'Bum sprul Yid bzhin legs grub and all others assembled on this occasion. He also completed the transmis-

[217] Included in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 58.

[218] This is also a *gter ma* by gSang sngags gling pa, apparently included in vol. 58 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[219] This is another *gter ma* by gSang sngags gling pa. One text is included in vol. 49 of the *Bon gyi brten 'gyur chen mo*.

[220] This corresponds to the *Pu ru la brten pa'i tshe sgrub* in the *Legs bshad mdzod* (Electronic version by Dan Martin, p. 321).

[221] A *gter ma* revealed by bDe chen gling pa (see Achard, *Bon po Hidden Treasures*, no. 47).

[222] Included in vol. 30 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[223] See above note 69. See also vol. 303 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

sion with a detailed explanation of the *lTung ba bshags pa'i mdo*.[224] Then, from bsTan 'dzin nyi ma bzang po (the then Pad sprul incarnation of the sMon rgyal lineage, i.e., the son of the 5th Kun grol), Shardza Rinpoche received numerous teachings, including initiations and reading authorizations of several works, most of them being traditionally associated with New Bon.[225] At the same time, he received from dBra sras Zla ba grags pa four cycles which he had not obtained before.[226]

That same year, following the events of the *gter ma* revelations made by gSang sngags gling pa, Khyung dbon Nyi ma rgyal mtshan asked Shardza Rinpoche to compose an explanation (*rnam bshad*) of his *sPrul sku'i zhing smon* (see no. 212 for the root-text) which Shardza entitled *The Commentary known as the Essence of the Sun* (*'Grel pa nyi ma'i snying po*, see no. 214). There seems to have been two traditional forms of prayers for obtaining a rebirth in the pure realms of the Emanation Body (*sprul sku'i zhing khams*): one is according to the tantric tradition and leads to a rebirth in the mKha' spyod realm; the other one is linked to the tradition of the Sūtras and leads to a rebirth in the realm of 'Ol mo lung ring. Shardza Rinpoche's *sPrul sku'i zhing smon* belongs to the second category.

During that period, he once had a dream in which he was consecrated by a lama called bDe chen 'od zer and woke up the next morning with a text in his hands.[227] When he opened

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[224] See Achard, *Bon po Hidden Treasures*, no. 434. Shardza Rinpoche wrote an instruction manual on the practice of this text; see below no. 28.

[225] The list is given on p. 230. I have been unable to identify the majority of them, given the sometimes abridged rendering of the titles. It is possible that some are included in the *Bon gyi brten 'gyur chen mo*, and especially in the 2nd edition of the collection (which is apparently the largest available). The texts Shardza Rinpoche received are divided into *dbang* and *lung*. Among the *dbang* were: i. *rNam 'od pa'i rnam rgyal dbang khrid dgos 'dod kun 'byung*, ii. *gShen nyi ma'i yang dbang rin chen gsal sgron*, iii. *Kun grol pa'i dbang khrid;* iv. *dpal mgon rjes gnang;* v. *Gu ru drag dmar,* vi. *Khro rgyal sme brtsegs,* vii. *Lha mo gos dkar mo'i dbang*. Among the *lung* were: i. *Kun grol ba'i tshe thar gtong thabs,* ii. *Pad sprul gyi rus chog,* iii. *brGyud rim byad pa'i rnam bzhag,* iv. *zhi bsang snang srid zhi bde,* and v. *Sangs gling skyes tshogs gsol 'debs*.

[226] These were the: i. *Kun bzang zhi char bdud rtsi mer ba* (*Bon po Hidden Treasures*, no. 46), ii. *Char 'bebs bdud rtsi'i rdzing bu'i skor*, iii. *sPyi 'dul yang gsang rta dbu dmar chung* (composed by Kyur pa 'Od zer rgyal mtshan), and iv. *sTag la'i dbang khrid bye'u 'phar ba* (this is most probably the *sTag la me 'bar bdag rdzogs gsang ba mchog gi sgrub pa las dbang khrid byin rlabs sprin dpung, Bon gyi brtan 'gyur chen mo*, 1st ed., vol. 40, pp. 315-354 which was composed by Rang phrug (?) Ye shes snying po from some previous work received by sPrul sku Blo ldan in oral transmission).

[227] We have seen above that in 1889 he actually met a rnying ma yogi named bDe chen 'od zer, who was styled as a direct disciple of dPal ri mkhyen brtse rin po che.

it, he found out it contained numerous symbolic scripts (*brda yig*) but he kept the discovery secret. He also had inauspicious dreams which foreshadowed the destruction of sTeng chen monastery by a party of monks from dGon gsar, an important dGe lugs monastery of the rDza khog region, located below sTeng chen dgon pa. Disagreements between the two monasteries eventually ended up in open warfare when some young Buddhists (*ban gzhon*) "unaware of the retribution of causes and fruit" turned into monk soldiers (*ser dmag*) and systematically burnt down the *lama*'s residential quarters (*bla brang*) in sTeng chen, together with the temple (*lha khang*) and the monks' residence (*gra khang*). The two large statues in gold and copper of sTon pa gshen rab were destroyed and so were the Stūpas, more than twenty statues from the temple, as well as copies of the *'Bum* written in gold, two thousands volumes, and even the statue of the Buddhist deity sPyan ras gzigs in the central chapel and numerous Buddhist scriptures such as the *Phal po che* (*Avataṃsakasūtra*), etc., were burnt down.

The Bon hermits who lived in isolated places in the region heard of the events and discussed the matter with Shardza Rinpoche who answered that it is in the nature of things to be destroyed since they are impermanent. In this perspective, the destruction of sTeng chen monastery should not bring any worry or anxiety since, as all phenomena, it stands like a butter-lamp on an empty windy steppe. For him, those who have performed such nevertheless evil deeds did not comprehend the ultimate nature of Bon and Buddhist teachings and just followed their lower instincts, committing some nearly inexpiable actions (*nye ba'i mtshams med*).[228] Reflecting on what they did just saddened his mind and thinking of them just brought him tears of compassion.

Yet, given the nature of the events, Shardza Rinpoche decided to move to other places and gladly accepted an invitation to 'Bum smad monastery but before he started his travel, some of the warriors (*dmag mi*, i.e., the war-faring Buddhist monks of dGon gsar monastery) came to his hermitage and assured him that they would not harm him.[229] They pressed him to stay there and not to accept the invitation. During that period, mChog sprul Nyi ma 'od zer, his assistants and monks of sTeng chen fled north to Hor and were hosted by the gov-

[228] Destroying Stūpas, monasteries, and other religious establishments are traditionally classified under the fifth of the *nye ba lnga*.

[229] His fame and also probably the tacit support of the dge lugs hierarch Brag dkar sprul sku protected him.

ernor of the region. On his side, Shardza Rinpoche eventually decided to accept an invitation from his numerous disciples living in Nyag rong and realized that he would be safe in this province. He traveled in company of a few disciples, taking the opportunity of staying in forests where they practiced the equal taste (*ro snyom*) of all phenomena and repeatedly trained in integrating adverse circumstances to the path (*rkyen ngan lam khyer*). As they succeeded in these practices, all circumstances arose as friendly ones and helped to progress rapidly in their spiritual pursuits.[230]

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The following year, in 1903 (*chu yos*), when he was 45, Shardza Rinpoche arrived in Nyag rong by way of sDe dge. As the travel was quite exhausting and since he had vowed not to ride a horse till he reached the age of 50, he nevertheless accepted to ride a mdzo for a time. As he was entering Nyag rong, one night he dreamt of a tumultuous crowd to which he was giving blessings and consecrations while reciting aspiration prayers in which he vowed to be their Protector and Refuge till they all reached Buddhahood.

As he progressed in Nyag shod, he was invited in rGyal zhing monastery and gave to the monks teachings on the preliminaries and the main practice of the *A khrid* cycle, following the *Bru a khrid chen mo* in fifteen sessions and combining it with the *rGyab skyor* and his own *bKa' lung rgya mtsho*. He thus explained the monks how to practice these teachings according to a gradual meditative approach (*sgom rim*) in four sessions, and how to combine visualizations and recitations together.[231] He then guided them in the main practice, starting with the meditation on Calm Abiding (*zhi gnas*) and the analytical meditation (*dpyad sgom*) on Emptiness. He concluded his transmission with the explanation of the *'Pho ba* practice which he described in great details.

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[230] This is certainly not a doctrinal way of saying that they reached their destination safely but rather that the very nature of their travel and the circumstances of the trip were all taken as elements of the Path and thus integrated in their daily life. Succeeding in such an all-encompassing approach of the Path is the core of advanced meditation practices in both Mahāmudrā and rDzogs chen. It is also a decisive key point in tantric practice as well and especially for those training in the Generation Stage (*bskyed rim*).

[231] As we have seen, this would be according to his *Thar lam myur bgrod* which is probably the most important manual for these practices. See below no. 169.

After this, he moved to Gong rgyal monastery and stayed in the *bla brang* of mChog sprul g.Yung drung bstan pa'i nyi ma. At that time, he received a letter from gSang sngags gling pa informing him that the former had found a wood-carver liable to prepare xylographic block-prints for Shardza's works and inviting him to dBal khyung dgon. He also taught the subjects of *lding dpon* ("Officer") A rta[232] in sGug ri, giving them instructions on the recitation of the three essential mantras and thus connecting them to Bon teachings.

Then, he was invited to Ye shes dgon (Dar rgyas spos mdud gling) where his disciples Khod spungs Padma blo gros and Drang srong Tshul khrims mchog rgyal had a hermitage. He remained in retreat in this hermitage for the whole winter and gave numerous teachings on the basics of spiritual practice, including instructions on the Gradual Path (*lam rim*), etc. During this period in the hermitage, some monks came up and questioned him about the notion of "retreat" (*mtshams*), asking if the meaning was that of a propitiation retreat (*bsnyen mtshams*, i.e., based on a *yi dam*), of a "wind retreat" (*rlung mtshams*, i.e., based on *rtsa rlung* and similar yogic practices) or of a "dark retreat" (*mun mtshams*, i.e., a *thod rgal* device performed for 49 days in complete darkness). Shardza Rinpoche answered that the "king of all retreats" (*mtshams thams cad kyi rgyal po*) was that of the Gradual Path. His conduct is thus outside the criticisms traditionally formulated against the Bon po and rNying ma pa retreatants who are said to make much use of drums during their retreat (i.e.: to invoke wrathful deities) or to make much "wind noises" (*rlung sud sud*, i.e. performing special yogic breathing techniques, etc.). According to him, the main retreat these monks should perform had to be centered on the Gradual Path based on analytic meditation (*dpyad sgom*) and settling meditation (*'jog sgom*).

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Then, at 46 in 1904 (*shing 'brug*), he was invited back to Ye shes monastery where for a whole month he gave teachings on the preliminaries (*sngon 'gro*) to a large party including high ranking incarnations. His stay there was also the occasion for discussing with these high ranking lamas the matter of sTeng chen dgon pa and to explain the situation to the local officials (*lding dpon*) A mgon from rGyar gshis and bKra nor from Chu

[232] He was a kind of local governor who, as we shall see below, would play a significant role in 1906 in the reconstruction of sTeng chen monastery.

sgo. The subject was brought up to the governor mKhan bSod rgyal who agreed that the reconstruction should now start.

To the servants (*lha sde*) of the monasteries located in Gong shod valley and La sked region in Nyag rong, he also gave teachings on the recitation of the three essential mantras, exhorting them to practice the freeing of animals to be slaughtered, the recitation of prayers, etc.

At that time, Shardza Rinpoche accepted an invitation from gSang sngags gling pa to come and teach in dBal khyung dgon pa and on his way, he stopped at Pho ba khug, a place where the "Buddhist camp" (*chos sgar*) of Nyag bla 'Khrul zhig Padma bdud 'dul (1816-1872) was located.[233] There, he met with Bla ma Ye shes rdo rje who, together with a group of yogis, was practicing Buddhist and Bon po teachings without partialities. Ye shes rdo rje informed him that they were following the tradition of Padma bdud 'dul and were trained in the practice of the Eight Pronouncements (*bKa' brgyad*), the Great Symbol (*phyag chen*), Great Perfection (*rdzogs chen*) and Mind Training (*blo sbyong*). He added that they even had the opportunity to obtain some copies of Shardza's works and reached special experiences by studying them. Upon hearing this, Shardza Rinpoche decided to give him and a group of more than sixty hermits instructions on the key points of the preliminaries, teachings on the general structure of the View of Mahāmudrā, Great Perfection and Madhyamaka, and other precepts of the practice lineage (*sgrub brgyud*).

Then, Shardza Rinpoche traveled to the Padma gsang gling hermitage which gSang sngags gling pa had built next to dBal khyung monastery. At that time, six wood-carvers arrived in dBal khyung from sDe dge and started to carve the *sNgon 'gro bka' lung rgya mtsho*. After completing the carving of approximately ten pages, they showed their work to Shardza who was delighted with the result.

At that time, Shardza's fame had began to spread quite widely and he received visitors and disciples from all surrounding monasteries, including rGyal zhing dgon, Gong rgyal dgon, Ye shes dgon, La kha dgon, Klu 'bum dgon, dBal khyung dgon and Brag g.yab dgon. In order to properly guide such disciples, he elaborated a complex program of daily practices, and to the Nyag rong monks assembled on this occasion, he also explained in great details the Gradual Path (*lam rim*), as

[233] On this master, see Oriol Aguilar, *El Loto del Nyag rong, passim*. On the same personage, see *id.*, "Los linajes de transmisión de Nyag bla Padma bdud 'dul", *Revue d'Etudes Tibétaines*, no. 8, pp. 65-83.

well as the preliminaries (*sngon 'gro*) and main practice (*dngos gzhi*), together with teachings on rDzogs chen and Madhyamaka. In particular, in between sessions of practice, he gave explanations on monastic discipline (*'dul ba*) and the two truths (*bden gnyis*) of Madhyamaka, etc.

During his stay in Padma gsang gling, gSang sngags gling pa informed Shardza Rinpoche that he had discovered a sādhana of the Three Roots of which he — Shardza Rinpoche — was to be the main recipient. On the basis of this text, Shardza then elaborated the series of the four initiations (*dbang bzhi*, see nos. 199-202) that were to become a part of the *sKu gsum rang shar* (see volume 11). At that time, mChog sprul g.Yung drung tshul khrims bstan 'dzin dbang po requested him to compose some works related to the main practice (*dngos gzhi*) of the Great Perfection, a behest that Shardza Rinpoche thought would benefit both beings and the teachings of Bon. After asking gSang sngags gling pa about this project, he then combined the tradition of the Close Transmission (*nye brgyud*) of the *gter ma* discovered by gSang sngags gling pa and that of the Long Transmission (*ring brgyud*) of the *Sems phyogs*[234] and produced his *sKu gsum rang shar*. The cycle of instructions (*khrid kyi skor*) pertaining to this corpus included the following works:

- *dNgos gzhi sku gsum rang shar* (no. 173) which gave its title — *sKu gsum rang shar*, the *Natural Arising of the Three Bodies* — to the whole cycle;[235]
- *Thod rgal snang ba'i ltas mo* (no. 180);
- *mTshan snang 'od gsal 'khor yug* (no. 181);
- *sPyod pa ye shes rang 'bar* (no. 182);
- *gNyid lam 'khrul pa rang dag* (no. 183);
- *'Chi kha'i rtsal sbyongs thar pa'i skas chen* (no. 184); and
- *'Bras bu 'khor 'das mnyam sbyor* (no. 185).

He then added more yogic oriented works, such as the *gTum mo* and those of the Path of Means (*thabs lam*, corresponding to no. 175). The cycle of the *sKu gsum rang shar* is associated with the Southern Treasures (*Lho gter*) because it is primarily based on the *A khrid* which is itself based on the *Sems smad sde dgu*

[234] A generic expression referring to the Great Perfection tradition in general, and in many occurrences to *Sems sde* only (which is not the case here).

[235] The conception of the "Natural Arising of the Three Bodies" (*sku gsum rang shar*) already appears in ancient rDzogs chen works such as Ta pi hri tsa's *sGron ma drug gi gdams pa*, in the *Zhang zhung snyan rgyud* (p. 353).

cycle belonging to the Southern Treasures. The main text of the *sKu gsum rang shar* (no. 173) is itself directly based on the *A khrid thun mtshams bco lnga pa* and is considered as its appendix or supplement (*rgyab skyor*). It however contains instructions which are not found in the *A khrid* corpus, such as the "differentiation between mind and Awareness" (*sems rig shan 'byed*) and the practice of Passing over the Crest (*thod rgal*).[236] As we have just seen, it is also associated with the *gter ma* on the Three Roots revealed by gSang sngags gling pa. In order to complete the cycle, Shardza Rinpoche also composed the *rNam thar padma dkar po* (no. 223), as well as some works concerned with the protector Ye shes dbal mo (see nos. 190 and 191).

Later that year, *lama* g.Yung drung bstan 'dzin from lower Nyag rong visited him and received from him the *sPrul sku'i zhing smon* (no. 212) together with its commentary (no. 214). He then exhorted Shardza Rinpoche to compose a *Longs sku'i zhing smon* (no. 216). The master thought that this would certainly benefit beings and he straight away wrote the root-text and its commentary, the *Zla 'od kun da'i 'dzum 'byed* (no. 217). Shardza himself said that his main source at the time was the *Kun bzang 'od dpag med kyi rgyud mchog padma dkar po.*[237]

In the meantime, the carvers had completed their work on the xylographic plates of the *sNgon 'gro* (*bKa' lung rgya mtsho*) and returned home, after accepting to come back the following year to carve the *dNgos gzhi* section of the *sKu gsum rang shar*. Then, Shardza Rinpoche accepted the invitation from Khod spungs g.Yung drung bstan 'dzin to teach the two *sMon lam*

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236 This is the biographer's opinion (no. 325, p. 259) but in stating so, he only refers to the *dkar khrid* instructions of *A khrid* and not to the *dmar khrid* precepts which indeed describe *thod rgal* practice. As mentioned above, these *dmar khrid* instructions (in the context of *A khrid*) are to be found in the *dMar mo mdzub tshugs* elaborated by Kun grol grags pa.

237 This is one of the root-texts of the *Kun bzang 'od dpag med pa'i sgrub pa* cycle also known as the *Ma tri 'od dpag med* which Shardza Rinpoche received earlier in 1901 from gSang sngags gling pa. It was revealed by Sangs rgyas gling pa (1705-1735) in 1730 (*lcags khyi*, p. 568) and transcribed in 1732 (*chu byi*) in rGya nag glang chen where Sangs rgyas gling pa was staying in the house of his donor, the local king bSod nam dbang drag. The edition of this cycle to which I have access is that included in the 2nd edition of the *Bon gyi brten 'gyur chen mo*, vol. 14. The *rGyud mchog Padma dkar po* itself (pp. 481-569) was enunciated by gSang ba 'dus pa who gave it to the Knowledge-Holders of the Gods, Nāgas and Men (*lha klu mi yi rig 'dzin*, namely Yongs su dag pa, Ye shes sNying po and Mi lus bsam legs), as well as Nam mkha' snang ba mdog can. The latter gave the transmission to Dran pa nam mkha' and his sons (*'Chi med dran pa yab sras*) who gave it to Vairocana and sTang chen dMu tsha gyer med. The version of the text that we now have is said to have been fixed and hidden by Vairocana (pp. 567-568).

(the *sPrul sku'i smon lam* and the *Longs sku'i smon lam*) in Klu 'bum mtha' brtan gling[238] and to give extensive instructions on the practice aspects of these works and other texts such as the *sMon lam mtha' yas*, etc. In the Khod spungs *bla brang*, he gave further teachings on the *Theg chen lha'i me long* (see no. 167) and the conferring of *bodhicitta* vows. He also gave numerous teachings and clarifications to the local governor (*lding*) Rin chen mgon po and other influential persons of the region, as well as to Buddhist monks from local monasteries, lay people, etc. In the Su la bla brang, he gave the initiation of the Peaceful and Wrathful deities, as well as a long life practice, etc. He also took the opportunity to explore the library of the bla brang and spent several days there reading texts for himself. It was at that time that the biographer sKal bzang bstan pa'i rgyal mtshan took the novice vows from Shardza Rinpoche, at the age of eight.

After this, Shardza Rinpoche was invited to La kha dgon mThong grol gling[239] where he taught the preliminary practices in an abridged form and gave the vows of *bodhisattva*. Later, he accepted an invitation from Mi nub bla brang and its associated monastery[240] where he also gave teachings on the preliminaries and the recitation of the three essences (*snying po rnam gsum*) and where he subjugated an evil entity belonging to the entourage of the local deity Zhing skyong sKyob 'byin seng nag.[241]

During these trips in Nyag yul, Shardza Rinpoche collected numerous gifts and offerings but he promptly converted them into "favorable circumstances for printing" (*par rko ba'i mthun rkyen*), i.e. money used for paying the carving of woodblocks and for covering the cost of wood, ink and paper.

He then moved to Ye shes dgon where he gave teachings on the three essences and long life practices, performing as well rituals for the dead, etc. After this, he was invited to Gong rgyal dgon pa where he was received with much respect. In

[238] On this monastery, see Karmay & Nagano, *A Survey of Bonpo Monasteries*, pp. 431-434.

[239] This is most certainly Lha kha 'Brug grags (g.Yung drung rab brtan gling) on which see Karmay & Nagano, *A survey of Bonpo Monasteries*, pp. 634-635.

[240] *Id.*, pp. 441-445. There exists a history of this monastery (*op. cit.*, p. 445 n. 4).

[241] sKyob 'byin seng nag is one of the main local deities in Nyag yul, together with Kha ba lung ri and sKu lha stag rgyal in Lhang brag. All three are said to be local protective deities coming from the lineage of Phya rje Yab bla bdal drug (see no. 325, p. 263).

the main temple of the monastery, he gave the transmission of his *sNgon 'gro bka' lung rgya mtsho* to a large crowd of monks and Tulkus assembled for the occasion. The whole lamasery accepted to train in these preliminaries and to recite the three essences. Then, he accepted a request asking him to teach the instructions on the main practice (*dngos gzhi*) of the Great Perfection. After this, he returned to dBal khyung dgon and stayed in the Padma gsang gling hermitage.

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At the beginning of the following year, in 1905 (*shing sbrul*), Shardza Rinpoche was still in Padma gSang gling where he gave gSang sngags gling pa, his yum, and a party of more than seventy monks, instructions on the Gradual Path (*lam rim*), *A khrid* and its supplement (*rgyab skyor*), the *sNgon 'gro bka' lung rgya mtsho*, its *sGom rim* (corresponding to no. 169), the main practice (*dngos gzhi*) consisting in instructions on *khregs chod* and *thod rgal*, etc. He also gave initiations associated with the Knowledge-Holders (*rig 'dzin*) to all the people assembled. In this way, a great number of monks from his audience really turned their minds toward serious religious practice and became renunciates.

At that time, a group of ten wood-carvers came to the monastery and prepared the woodblocks for the texts belonging to the *rDzogs chen sku gsum rang shar gyi dngos gzhi*.[242] The *Longs sku'i zhing smon* and its commentary were on their side prepared in xylographic form in Khod spungs bla brang. That same year, the reconstruction of sTeng chen dgon pa was planned and was actually only completed a few years later. In fact, a party of high ranking masters had met and decided that a few persons from the Nyag rong monasteries should join the two officials (*lding dpon*)[243] in their visit to the local court (*gzhung sa*) where the elder (*gnas brtan*) g.Yung drung bstan pa[244] pleaded their case. It was decided that the re-building of sTeng chen monastery should start the next year. At that time, Shardza Rinpoche had a dream in which three juniper trees had grown in the center of sTeng chen dgon, with their trunk,

[242] This would include not only no. 173 but also nos. 180-185.

[243] As we have seen before, these were A mgon from rGyar gshis and bKra nor from Chu sgo. *lDing dpon* A rta was also present when the party was heard by the representative of the governor-general (*spyi khyab kyi sku tshab*; see no. 325, p. 272).

[244] He was at the time the *yongs 'dzin* (or senior tutor) of sTeng chen monastery (see no. 325, p. 270). A *gnas brtan* or elder is often understood as a highly realized *lama* above his 90s.

branches, leaves and fruits, while three cuckoos were singing on the highest branches. He wondered if this indicated that the monastery would be soon re-built and that a *sprul sku* or a lama endowed with the three qualities would appear and strive for the benefit of both sentient beings and the teachings.

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At the age of 48 in 1906 (*me rta*), Shardza Rinpoche accepted an invitation from dPal ldan Ye shes dgon and en route to this monastery, he first stopped at Mi nub dgon (which he had visited in 1904) and he gave there a 3 days teaching on his two *sMon lam* (nos. 212 and 215) as well as instructions on the Transfer of consciousness (*'pho ba*). Thereafter, he moved directly to Ye shes dgon, spending there a whole month and giving instructions on the preliminaries to a group of 80 monks including high-ranking lamas and government officials. He also gave initiations for purifying obscurations and numerous other reading transmissions (*lung*).

After this, he traveled to Gong rgyal dgon where he gave long-life initiations before crossing the whole Nyag rong region to reach dBal khyung dgon where the wood-carvers had prepared woodblocks for several of his works, including the *gSang bdag rtsa gsum skor* and the *Zhal gdams nyams mgur*. In all, they had prepared four volumes. Thereafter, he stayed in retreat in a cave near Brag g.yab dgon with a few monks. There, they would practice four sessions a day and stay in a continuous experience of the natural state. They did not perform any elaborate practice except for the *gtor ma* offering to the Protectors, the water-*gtor ma*, the "gift of the body" (*lus sbyin*, i.e., *gcod* practice), and the practice of guru-yoga. In between his sessions, Shardza intensively studied the cycles of rDzogs chen teachings and one morning at dawn, as he was reciting a heartfelt prayer to the lineage masters of the *Zhang zhung snyan rgyud*, an infinite faith in this cycle was born in him. As he was singing the invocation to the lineage, all appearances became evanescent and all conceptions linked to manifestations were stopped. He thus spontaneously entered the Contemplation of the Great Primordial Purity of the Natural State (*gnas lugs ka dag chen po'i dgongs pa*) in which the dynamism of Primeval Wisdom (*ye shes kyi rtsal*) arose as five-colored visions in the center of which he envisioned the face of Kun tu bzang po and those of the Buddhas of the Five Clans. At that time, he received the Initiation to the Dynamism of Awareness (*rig pa rtsal gyi dbang*) from the Primordial Buddha:

his continuum was fully blessed and he perfected the ultimate realization. After this deep spiritual event, the dynamism of his knowledge greatly increased and enabled him to understand the principles of the three Series of rDzogs chen teachings (*rdzogs chen sde gsum*). He thus gained power over his own Awareness and would not differentiate anymore between Meditation and Non-meditation. His sleep mixed with the experience of Clear-Light, so that he entered what is known as the Horizon of Day and Night (*nyin mtshan 'khor yug*).[245] From that time onwards, teachings on the profound key points of rDzogs chen would spontaneously arise in him. In particular, he became particularly proficient in the key point of the *thod rgal* practice which forms the extraordinary path of the Precepts Series (*man ngag sde*). He was thus able to undo the knot of secrecy concerning specific teachings[246] which previous lineage holders were unable to decipher properly. The Wisdom wind (*ye shes kyi rlung*) in his body entered the central channel and dissolved in it, undoing all the various knots of his channels. He started to write down notes in a small volume under the title *The Key Opening the Profound Essential Points* (*Zab gnad 'byed pa'i lde mig*) and basing himself on these notes, he later elaborated them in the *Precious Treasury of Space and Awareness* (*dByings rig mdzod*, nos. 1-2) which he wrote in his hermitage of g.Yung drung lhun po. At the same time, he also clarified numerous key points dealing with the Two Stages of the higher tantric practices and wrote them down in his *Lha gnyen shel sgong* (no. 318). Numerous experiential songs arose in his mind during the same period and most of them were written down and eventually printed. Some were however not recorded and just became lost.

Later he traveled to 'Gro mgon monastery near Lithang. It was a place where he had been wanting to go for some time but the travel was quite long and exhausting. In the monastery, he gave transmissions to more than fifty monks, teachings them his *sNgon 'gro bka' lung rgya mtsho* and giving them the Refuge vows (*skyabs sdom*). He also gave the *bsnyen gnas* and *dge bsnyen* vows to all those assembled for this occasion, as well as the initiation of Zhi ba rGyal ba 'dus pa and dBal gsas, etc. To the donors, Bon po and Buddhist practitioners, he

[245] A very profound and advanced state of realization in which the adept experiences the natural Clear-Light of his primordial state in a continuous way (day and night).

[246] Such as the allegory appearing in the *Rig pa'i khu byug* tantra concerning the practice of *thod rgal*.

explained that both Bon and Buddhism had a single or same base (*gzhi gcig*) and that their apparent differences were secondary. After eventually giving the transmission of the *bodhicitta* vows, he moved to dBal khyung monastery.

There, at the request of gSang sngags gling pa and his yum, he gave the initiation of the *gSang bdag rtsa gsum* teachings to twenty-one worthy recipients. In fact, he gave the outer initiation to more than one hundred monks and the rest of the three initiations to each according to his own level of realization.[247]

Then, at the request of mChog sprul Nyi ma from Gong rgyal monastery, Shardza Rinpoche went to a sanctuary called g.Yung drung rin chen 'bar ba where he gave the four initiations of rDzogs chen to a few disciples. In Nyag rong people were said to be quite tempted by alcohol, women, "red rituals" (*dmar chog*, i.e. animal sacrifices), etc.; they would also use tobacco (*sna dud*) and eat a lot of onions and garlic, etc. Shardza Rinpoche converted numerous people by his teachings on these subjects, some of which have been included in the volume containing his *Zhal gdams* (vol. 13). Everywhere he went, he established or restored the practice of the sMan ri lineage, whose tradition is said to be pure, untainted, etc.

At that time, in order to benefit his disciples and practitioners, he had numerous copies of his *sKu gsum rang shar* being printed and distributed in all directions.

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Then, when he was 49 in 1907 (*me mo lug*), he made a pilgrimage to dMu rdo where two hundred students from Brag ra dgon, dBu gur dgon, sMin char dgon, etc., assembled to listen to his teachings. He gave them the transmission of the *Lam rim* together with its commentary, his *sNgon 'gro bka' lung rgya mtsho*, and the instructions of his *sGom rim* (no. 169). Then he instructed them in the main practice (*dngos gzhi*, including teachings on Calm Abiding), so that several disciples reached

[247] This cycle is special because, being part of the *sKu gsum rang shar*, it combines the lineage of the Short Transmission (*nye brgyud*) and that of the Long Transmission (*ring brgyud*). If we refer to the Short Transmission, then in the lineage of the cycle, Shardza Rinpoche appears as a disciple of gSang sngags gling pa since the latter was the discoverer of the *gSang bdag rtsa gsum* sub-cycle. However, if we refer to the Long Transmission, then gSang sngags gling pa appears in the lineage as a disciple of Shardza Rinpoche. This can also be seen in the last pages of the *brGyud pa'i rnam thar padma dkar po* where the biographies of both masters have been added by a later lineage holder named dBal khyung sprul sku g.Yung drung tshul khrims bsTan 'dzin snying po (see no. 223). This *sprul sku* was also an upholder of the gSang sngags gling pa Treasure tradition.

signs of success right away. To the local people, he also gave advice and had them take some oaths, such as avoiding wrongdoings, red rituals and hunting.

He then traveled to Brag ra and sMin char monasteries where he gave teachings on his two *sMon lam* (nos. 213 & 215) and instructed the monks in the Transfer for the living (*gson 'pho*) and taught them meditation on the yoga of sleep.

He was then invited to sBa zhag dgon gsar where he taught the preliminaries for a month, before giving numerous initiations including that of dBal gsas. At that time he had his younger brother Tshul khrims bstan 'dzin give the reading transmission (*lung*) of his *Collected Works* (*gsung 'bum*). He also gave instructions on the nature of mind, on the view of No-self and Emptiness, etc., to numerous disciples including rTogs ldan sKal bzang tshe brtan. At that time, a party of fifteen monks from sBa zhabs asked to become his disciples. Together, they went to rGyal gtso monastery where they met a few *dge bshes* from sMan ri. Having looked at Shardza's works, they developed faith in him and requested reading transmissions (*lung*). Thus for a few days, Shardza gave them these *lung* but it appears that in their discussion, they showed some partisan views towards New Bon, which displeased him.

Upon reaching Mount dMu rdo, he met two important masters: Grub thob bsTan pa rgyal mtshan who followed the sMan ri tradition and Rong grub bla ma rin po che. They asked him if he was the famous lama bKra shis rgyal mtshan from Shar rdza country and installed him on a throne. There, he also met Grub thob Nyi ma rgyal mtshan and rGyal ba blo gros to whom he gave the transmission of some of his works. They studied Shardza Rinpoche's works and came to the conclusion that these were indeed in conformity with the teachings of mNyam med Shes rab rgyal mtshan, and not mixed with Buddhism or the cycles of New Bon (*chos dang bon gsar ma'i skor*). They added that, having the qualities of logic and clarity, these works should certainly be of great benefit to all beings.

After this, Shardza taught in sTag btsan monastery where he gave the initiation of Kun bzang rgyal ba 'dus pa, before teaching *A khrid* and his own *bKa' lung rgya mtsho* for ten days. Thereafter, he gave the initiation of the *gSang bdag rtsa gsum* and transmitted teachings on the main practice, including instruction on Calm Abiding (*zhi gnas*), mind training, Non-self, Emptiness, etc. He also instructed his audience in the yoga of the inner heat (*gtum mo*) and on the special practice known as

"extracting the elixirs" (*bcud len*). In return, Shardza received from Grub rje rin po che (Nyi ma rgyal mtshan) the initiation of *rNam dag padma klong yangs* and reading transmissions of the Phur nag (Black Phur ba) tantras together with their commentaries. The three masters exchanged songs of praise and at one time, Nyi ma rgyal mtshan exhorted him to stay in the region for it would bring benefit to both the Bon teachings and sentient beings. Shardza answered that as long as he could strive for the sake of Bon, he would not care wherever he stayed. He however asked Nyi ma rgyal mtshan to make a divination about the issue. The following day, he visited Nyi ma rgyal mtshan again and the latter told him about a dream he had that very morning in which he saw a braying red mule on the top of a mountain in what he thought was the Shar rdza region. For him, it meant that Shardza's protector was bKa' gsang lha mo, the main female Protector of the dBra clan. It also meant that Shardza was to stay in a hermitage.

Later, he eventually reached dMu rdo g.Yung drung spungs rtse and soon after started to have visions of Sky Dancers and masters of the three lineages.[248] As his visions intensified, he started to see vertical luminous lines (*gyen 'greng*), concentric wheels, domes of light, and rainbows in which appeared forms of Dran pa nam mkha', his sons, as well as Heroes and Sky Dancers. Everyone there could see the rainbows but not the deities. When he arrived in Brag steng monastery, he was warmly welcomed by the king and queen of the region. During his stay there, he received an invitation letter from the king of Khro chen to perform rituals for him and to give transmissions in the monasteries of the region. Instead, Shardza Rinpoche contemplated the thought of returning to his own land. He nevertheless paid a visit to a few monasteries in the vicinity of Khro chen, such as mTshams tho'i dgon, Phu dud dgon, and Li shu'i dgon where he gave teachings based on his *Collected Works*. From there, he went to Khyung lung dgon where he studied in the library of the local king. In this monastery, he gave the initiation and reading transmission of the *sPyi spungs skor gsum*, as well as teachings from his *Collected Works* again.

Then, he traveled to Bya dor bDe chen gling in lower dGe bshes county where he was welcomed by mChog sprul

[248] This must refer to the Contemplative Transmission of the Victorious Ones (*rgyal ba dgongs brgyud*), the Symbolic Transmission of Knowledge-Holders (*rig 'dzin brda brgyud*), and the Oral Transmission of Individuals (*gang zag snyan brgyud*).

g.Yung drung thogs med. There, he gave teachings from his own works, starting with the preliminaries before moving gradually to higher practices. He also gave a detailed transmission of the four rDzogs chen initiations, as well as guidance on the View (*lta khrid*), on the nature of Awareness (*rig pa*), etc.

Following this, he was invited to the capital of dGe shes county where he met the king Tshe dbang. The latter was from the dGe bshes tsa family lineage which appears to come from the Khyung 'phags khra mo lineage originally coming from one of the four clans of Khyung po.[249] This family lineage had been very important for Bon in the past centuries and the region has remained faithful to the teachings of sTon pa gshen rab down to the present day.

Later, he moved to a place called gSang chen ri khrod where he met a master named Bla ma Tshe dbang and stayed in retreat for two months. After his retreat, one his disciples, Tshul khrims dbang phyug, asked him to compose a commentary on the *Tantra of the Fruit* (*'Bras bu'i rgyud*) which is the third of the *Three Tantras of the Buddha according to Mother Tantras* (*Ma rgyud sangs rgyas rgyud gsum*). That night, Shardza dreamt of a man, half white and half red, wearing brocade clothes, who handed him over a cymbal with drawings of a thousand dragons carved on it and who chanted praises. He also indicated Shardza that in the southern direction, there was a *Ma ṇi* pagoda[250] where there was a spontaneously appeared maṇḍala of bDe mchog. The next morning Shardza started the composition of his commentary which he entitled *The Lattice of Sun Rays* (*Nyi zer drwa ba*, no. 323). It is also at that time that he started to intensify his *gCod* practice and to write several ancillary texts (*cha lag*) associated with the *mKha' 'gro gsang gcod*.[251] During his dreams, he had numerous auspicious signs and visions indicating the success of his practice.

On his way back to his homeland, he stopped in Hor brag mgo dgon where his master and dge lugs supporter Brag dkar rin po che was living. They discussed the tragic fate of rDza sTeng chen monastery, after which the Rin po che chanted a beautiful praise in honor of Shardza, based on his outer, inner

[249] These are simply briefly enumerated as the White, Black, Yellow and multi-colored clans of Khyung po in the *Biography*, p. 308.

[250] *Ke'u tshang* can also refer to a rock, a cavern, a rock overhang, etc.

[251] See nos. 347-359.

and secret names.[252] This prayer has since then been widely used among the followers of the Shardza tradition.

Thereafter, Shardza and his disciples safely reached rDza khog and the sTeng chen site where approximately half of the monastery had been rebuilt. gSang sngags gling pa was invited from Nyag rong to perform some rituals consecrating the reconstruction. Eventually, Shardza moved back to his hermitage of bDe chen ri khrod where he was welcomed by his disciple Shes rab mchog ldan and more than forty monks now living there.

3. Turning the Wheel of Teaching and Practice

In 1908 (*sa sprel*) at the age of 50, Shardza Rinpoche's return to his hermitage coincided with the re-building of sTeng chen dgon pa. Apparently, the 13th Dalai Lama, rGyal dbang Thub bstan rgya mtsho dpal bzang po, had played a role in this reconstruction. That same year, the re-embodiment of Shardza's master (bsTan 'dzin dbang rgyal), mChog sprul sKal bzang bstan pa'i nyi ma, arrived in bDe chen ri khrod and received teachings from Shardza. At that time, Shardza Rinpoche restored the yearly tradition he had initiated years ago by giving teachings on the *Lam rim sum brgya pa*, the *A khrid*, and his *bKa' lung rgya mtsho*. On that occasion, he also taught the *'Dul ba kun btus* and gave numerous instructions on the Two Stages. During this period, he often stressed the importance of the Gradual Path (*lam rim*) as a foundation on which the great masters of the past have based their own practice, including and foremost among them: mNyam med Shes rab rgyal mtshan. Thus, each year, he adopted the following program:

- during the three months of spring, he taught the preliminaries (*sngon 'gro*) and the main practice (*dngos gzhi*);
- during the three months of summer, he gave teachings on important canonical works and commented them;
- during the three months of autumn, the disciples should strive for collecting food and other necessities for their retreats;

[252] No. 325, p. 313-314. As we have seen *supra* in the introduction, the three names are respectively: 1. Dri med snying po, 2. 'Jigs med dbang po, and 3. Rig pa rang shar.

– during the three months of winter, he would teach mind-training (*blo sbyong*), preliminaries, the practice of the Three Roots (*rtsa gsum*),[253] instructions on Channels and Winds (*rtsa rlung*), the purification of the six destinies within oneself (*rigs drug rang sbyongs*) and the main practice (*dngos gzhi*) according to *A khrid*, *Yang rtse klong chen* and *Zhang zhung snyan rgyud*.

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Then in 1909 (*sa bya*), he spent most of his 51st year completing the composition of his *Treasury of Space and Awareness* (*dByings rig mdzod*). Already in 1887, he had done an important dark retreat based on the *'Od gsal bdun skor* of the *Zhang zhung snyan rgyud* and had developed a great experience and knowledge of rDzogs chen. Then, as he was in Nyag shod in 1906, he also had a decisive visionary experience which deepened his connection to this kind of teachings. In fact, he realized that suitable recipients for rDzogs chen teachings were very rare and therefore the way he taught by stressing the Gradual Path certainly does not reflect his own personal practice, or at least it does not reflect it entirely.[254] The *dByings rig mdzod* became the root of all his other compositions, as it contains the core of all the instructions of the Great Perfection. In the *Biography* (no. 325, p. 329), dBra ston describes three modalities associated with the notion of "Space and Awareness" (*dbyings rig*):

– the Primordial Space and Awareness (*thog ma'i dbyings rig*) which is defined as the basis for the arising of Primordial Purity and Spontaneity (*ka dag lhun grub kyi 'char gzhi*);
– the Space and Awareness of the Path (*lam gyi dbyings rig*) which corresponds to the manifestations forming the natural dynamism of Saṃsāra and Nirvāṇa (*'khor 'das gnyis kyi rang rtsal gyi snang ba*); and
– the ultimate Space and Awareness (*mthar thug dbyings rig*) which corresponds to the dissolution of everything into the Primordial Expanse (*gdod ma'i klong*).

[253] The master (*bla ma*), tutelary deity (*yi dam*) and Sky Dancer (*mkha' 'gro*).
[254] This remark is made by dBra ston himself in no. 325, p. 330.

Thus, the work actually deals with the natural state of the Base (*gzhi'i gnas lugs*), the arising mode of the Path (*lam gyi 'char tshul*) and the way of reaching the Fruit (*'bras bu'i thob tshul*). When he completed the first volume, he had his favorite carver, dBang phyug, start the wood-blocks in company of six assistants.

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The following year, in 1910 (*lcags khyi*),[255] he started to give again teachings on the *Lam rim*, *A khrid* and his *bKa' lung rgya mtsho* in bDe chen ri khrod. To a few others, he gave the transmissions of the *'Dul ba kun btus* and *mDor btus*, as well as commentaries on the practice of the Two Stages.

In the course of that year, the second volume of the *dByings rig mdzod* was printed, as well as a volume of collective prayers. Shardza generously remunerated the carvers for the quality of their work. That year also, the dBra sprul incarnation (sKal bzang bstan pa'i nyi ma) completed his training in bDe chen ri khrod and returned to his monastery.

Some time later, Shardza Rinpoche had an inauspicious dream in which he saw a kind of poisonous snake-like figure coming from the ruins of a monastery. In his dream, he recited a prayer for this spirit and chanted the "quintessence which stirs the depth (of conditioned existence)" (*dong sprugs snying po*)[256] before waking up.

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During the Iron Pig year (*lcags phag*, 1911), when he was 53, he was invited to both Hor brag mgo snyi khog and Nyag shod. He first arrived in Brag mgo snyi khog where he gave teachings for two weeks on the preliminary practices,[257] before giving the initiation of various peaceful and wrathful deities to the monks. Eventually, he gave them the *bodhicitta* vows. Thereafter, he visited Brag dkar rin po che in the Brag mgo Buddhist center and friendly debated the matter of Madhya-

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[255] This was a dramatic year for Tibet, general Zhao Erfang (Chao Er feng) having entered Lha sa after a few years of havoc in Khams. See E. Sperling, "The Chinese Venture in K'am, 1904-1911, and the Role of Chao Erfeng", pp. 69-91. See also dBra ston's view of the subject in no. 325, pp. 374 *et seq*. He is of the opinion that Shardza Rinpoche played a key-role in the eventual defeat of the Chinese troops through his practice (*op. cit.*, p. 376).

[256] This is the famed *A dkar a rmad* mantra.

[257] Given the length of this teaching, he presumably used his *bKa' lung rgya mtsho* which is one of the longest work extant on the subject in the Bon tradition.

maka with hundred of students. From the Zhabs drung of the monastery, he received the *rDo rje sems dpa'i rig pa rtsal gyi dbang*, as well as instructions on the mind-training (*blo sbyong*).

He then traveled to Nyag shod where he performed some funeral rituals for a donor of the rGyar gshis estate and later accepted an invitation from Rang shar, a rnying ma monastic establishment located nearby. After this, he performed again funeral rituals for Bla ma Rig 'dzin nor bu of the Khod spungs bla brang who had just passed away. Continuing his trip, he visited several other monasteries, giving teachings on the three essences, the preliminaries and the Refuge and *bodhicitta* vows. He then took some time off by staying in dBal khyung dgon pa, before giving there a seven-day initiation of dBal phur.

After this, he arrived in dPal ldan Ye shes dgon where he gave teachings and initiations of the Protectors and dBal phur, together with their rites of propitiation, offerings, activity manuals, etc. Before the end of the year, he was back in his hermitage.

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In 1912 (*chu byi*), he invited numerous *lamas* including Khro tshang g.Yung drung mthong grol, dBra sras Zla ba grags pa, Bya btang Tshe dbang 'gyur med and 'Bum sprul Yid bzhin legs grub to a great teaching on his *dByings rig mdzod*. He first started by reciting the 100 syllable mantra, before moving on to the recitation of the prayers to the lineages of *A khrid*, *Yang rtse klong chen* and *Zhang zhung snyan rgyud* and performed a Guru-Yoga. He then started the official transmission and explanation of the text. When he completed his transmission, he did a short practice of Kun bzang gshen lha, offered a *gtor ma* to the protectors and recited the dedication and aspiration prayers. The circumstances were so auspicious that he contemplated the thought of working on a text that was to become his *sDe snod mdzod* (see nos. 4-8). He envisioned the first part of the work as an appendix to the *Lam rim* texts since it concerns the teachings associated with Sutras. The second part deals with the Development and Perfection stages (*bskyed rdzogs kyi rim pa*), i.e., tantric teachings, while the last one covers the basics of rDzogs chen instructions. He entitled the root-text of the *sDe snod mdzod* collection the *Yid bzhin 'byung ba'i gter* (no. 4). That same year, he also started the commentary and completed the first three chapters.

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Then, in 1913 (*chu glang*), at the age of 55, he gave a detailed transmission of his *dByings rig mdzod* to a crowd of disciples and in the presence of the young 6th Kun grol incarnation, 'Gro 'dul grags pa (a.k.a., Hūṃ chen 'gro 'dul gling pa, 1901-1956).[258] In between the sessions of teachings, Shardza Rinpoche continued his work on the *sDe snod mdzod* commentary and eventually completed the second volume during the following months. Toward the end of the year, he performed an extensive feast offering in order to commemorate the works he had composed.

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The following year, in 1914 (*shing stag*), he started again by giving teachings on the preliminaries and the main practice, before traveling to sDe dge with his brother Tshul khrims bstan 'dzin and a small group of disciples.

They first stopped in rMe shod ri bla tshang where he gave numerous instructions and then moved on to a place called Khra bo where he taught the preliminaries to a large crowd and also gave them a reading authorization of his *Collected Works*. To some of those assembled, he also gave the four initiations of rDzogs chen, as well as instructions on the preliminaries and the main practice. To other people, he gave initiations in order to purify their obscurations and instructions on the recitation of mantras. Eventually, he gave the *bodhicitta* vows to all and performed numerous virtuous deeds such as freeing animals that were supposed to be killed, etc. At that time, several donors made large offerings which he used for the woodcarving of his newly completed works.

He then reached 'Dzing yul where he taught the fasting practice (*smyung gnas*) to more than two hundred monks, explaining the procedure in detail, as well as its benefits, etc. He gave these teachings because it was somehow common knowledge that the people of the region were not reluctant to kill animals. Most of the nomads of the surrounding plateaus also used to kill sheep for meat and to bring some of the meat to the monks. Since this situation was saddening him deeply, he decided to give them teachings on fasting and to explain them that killing was a sin, even to those who had no understanding of the consequences of their actions. He insisted on applying a correct conduct conform to the teachings of Bon

[258] He played a key-role in transmitting some of Shardza Rinpoche works to the late Rag shi rTogs ldan rin po che (1908-2002). Some of his works have been collected in two volumes.

and Buddhism and repeatedly said that if someone from his disciples was conducting himself in a bad way, he would not be his *lama* anymore.

Around that time, he met the *yang srid gsar pa mchog sprul* of rDzong gsar dgon. This is a Sa skya Buddhist monastery where lived the famed 'Jam dbyangs mKhyen brtse'i dbang po (1820-1892). At that time, the *yang srid* must have been 'Jam dbyangs mKhyen brtse Chos kyi blo gros (1893-1959) who was in his early twenties. One night before they met, Shardza had a dream in which he was wondering whether or not he was actually going to see 'Jam dbyangs mKhyen brtse (the 1st) since he had never seen his face. In his dream, he was in front a *lama* endowed with a charismatic presence who told him to write down whatever came to his mind since this would later develop into actual teachings and would bring great benefit to the Bon tradition in the future. Then, the *lama* stood up, took a trident in his hand, walked toward a large lake that was before them and said that there were three Bon cycles in this lake.

The next morning, Shardza went before Chos kyi blo gros and both had long discussions on the teachings, actually mixing their own minds into a single one. The *yang srid* told him that he had seen a number of Shardza's works, including the *dByings rig mdzod*. He confessed having no knowledge of the specific tenets of Bon (*bon gyi grub mtha'*) but he addded that he would consider Bon and Buddhism on the same basis and that in the past many *lamas* had followed the tradition of Vairocana (*bee ro'i ring lugs*) for whom there was no difference between Bon and Buddhism (*bon chos dbyer med*). Now, Chos kyi blo gros was supposed to go to Brag g.yab but he wished to delay his travel provided Shardza Rinpoche accepted to give him the transmissions of his *Collected Works*. He added that in the monastery there was something like a hundred cycles of Treasures and sacred items associated with Tshe dbang grags pa (bDe chen gling pa) which had been offered by the *gter ston* to 'Jam mgon Kong sprul (1813-1899). He decided to divide the Treasures in two parts and to give one to Shardza, expecting that in this way, Shardza would bring a great benefit to both sentient beings and the teachings.

After the meeting with the mKhyen brtse *yang srid*, Shardza Rinpoche met two brothers, Tshe dbang don grub and Gar rgyal, who, having seen the works done on the xylographic prints of his works, offered their financial help in concrete silver coins. Gar rgyal and his daughter Tshe ring bde skyil also

provided money for buying the wood necessary for the block prints.

Then, when he came back to sTeng chen monastery, Shardza gave teachings on fasting again, before explaining the preliminaries in abridged form and their benefits in great detail. He also taught about ritual baths and the necessity to eat before noon (*gung tshigs*).[259] He gave vows together with lengthy explanations of their contents, and eventually gave again teachings on the preliminaries to the older audience, as well as instructions on the nature of mind. He addressed all those assembled and asked them to give up meat (i.e., meat from intentionally killed animals) and hunting, and to recite the three essences (*snying po rnam gsum*), etc. He advised the elders to practice in hermitages and also gave vows to nuns, exhorting them to live in remote places.

After these teachings, he left the monastery for his hermitage where he remained in retreat for some time. When it was over, he gave teachings on the vows of individual liberation (*so thar*), those of *bodhisattva* and the tantric commitments and started to compose his famed work on the subject — the *sDom gsum rnam 'byed* (nos. 11). That same year he also completed the *so thar* section of its commentary (no. 12).

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In 1915 (*shing yos*), Shardza Rinpoche received the transmission of numerous reading authorizations from sTag zhig Seng ge nyi ma, an important master associated with rGyal sras Tshe dbang 'gyur med (the son of bDe chen gling pa), including the following cycles:

- the *rDzogs chen bsgrags pa skor gsum* together with their commentaries,[260]
- the *bKa' rten sde lnga* by Yar me ba (see under no. 26),
- the *gSang don rnam 'byed* by rJe mNyam med Shes rab rgyal mtshan (see no. 329),
- the *sDom gsum rab dbye* by gShen Nyi ma rgyal mtshan,
- the *Byang sems gab pa dgu skor*,[261]
- the *Drang don mun sel sgron ma*,[262]

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[259] Implying: "and not after".
[260] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 113.
[261] This is the root cycle of *Sems sde* in the Bon po tradition. See Dan Martin, *A Catalogue of the Bon Kanjur*, pp. 437-440.
[262] Included in the *sNyan rgyud nam mkha' 'phrul mdzod*, Dolanji, 1972.

- the *Khams rtsa bka' 'dus stod smad*,[263]
- the *dBal gsas rtsod zlog gi skor*,[264]
- the *Tshe dbang gzhung bzhi'i skor*,[265]
- the *sMan sgrub 'od zer 'khyil ba*,
- the *dBal gsas las rim* and its commentary,[266]
- the *Explanation* (*rnam bshad*) and the catalogue (*dkar chag*) of the *Kanjur* and *Tengyur* by mKhan chen Nyi ma bstan 'dzin,[267]
- the *mDzub khrid rin chen them skas*,[268]
- the *Srid rgyal drel nag tshogs mchod skor*,
- the *mKha' 'gro gsang gcod*,[269]
- the initiation and reading authorization of the *rDzogs chen nam mkha' spyi gcod*,[270]
- the *Srid rgyal drel dmar*, together with its initiation ritual,[271] and
- the *bDe gling phur pa yang phyung nag po*, together with the initiation.[272]

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The following year, in 1916 (*me 'brug*), dBra ston rNam rgyal grags pa visited the hermitage and received from Shardza instructions on the preliminaries according to the *A khrid* cycle and the *bKa' lung rgya mtsho*. Then, Shardza gave him the four initiations of the *sKu gsum rang shar* and complete teachings on the practice of Channels and Winds (*rtsa rlung*). That same year, the wood-carver dBang phyug came from sDe dge (with six assistants) and started the woodblocks for the *sDe snod rin*

[263] See Dan Martin, *op. cit.*, pp. 231 *et seq.*

[264] Published in a series of four volumes, Dolanji, 1973.

[265] This fourfold collection as a whole is unknown to me. There is an anonymous *Tshe dbang gzhung bzhi'i zin bris*, in the *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 85, pp. 221-228. The collection may refer to i. the *Tshe dbang rgya gar ma*, ii. *Tshe dbang bod yul ma*, iii. *Tshe dbang rab khros*, and iv. *Tshe dbang mchog 'dus* or *Tshe dbang yang zhun*. This has to be checked.

[266] See volume 27 of the *Bon gyi brten 'gyur chen mo* (2nd ed.), although it does not contain the commentary. See also *dBal gsas las rim*, published by Khedrup Gyatsho in Dolanji, 1973.

[267] See Kvaerne, "The Canon of the Tibetan Bonpos", *passim*, which contains the translation of this catalogue.

[268] Possibly a text on the preliminaries of the *dMar mo mdzub tshugs* but this is very uncertain.

[269] See volumes 64-65 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[270] See vol. 115 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[271] See vol. 255 of the *Bon gyi brten 'gyur chen mo* (2nd ed.).

[272] See the volume 3 of the *Collected Works* of bDe chen gling pa (Achard, *Bon po Hidden Treasures*, no. 56 *et seq.*

po che'i mdzod. He was able to complete the work in the span of two years. At that time, together with dBra sprul sKal bzang nyi ma and dBra sras Zla ba grags pa, Shardza Rinpoche financially took part in the paintings of the frescos of the newly-built sTeng chen monastery, and arranged the organization of statues in the various temples, etc.

The next Fire Snake year (1917) was mostly spent supervising the murals of sTeng chen and restoring the tradition of ritual dances (*'cham*), thanks to the financial support of some rich donors.

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At the age of 60, in 1918 (*sa rta*), he gave instructions on the preliminaries to a large crowd of monks and stressed in particular the approach combining both meditation and recitation as can be seen in his *Thar lam myur bgrod* (no. 169). This year was important with respect to the fact that Shardza Rinpoche started to diffuse the teachings belonging to his *Yang zab nam mkha' mdzod* (volumes 8-9 of his *Collected Works* below). The history of this cycle is as follows:

One day, Shardza Rinpoche was cultivating the primordially pure Essence of his Awareness by remaining in the infinite Translucency of the Clear-Light when his contemplation became as pure as an autumn sky. In that state, he started to see luminous red symbolic letters (*brda yig*) which manifested naturally in front of him. However, these being symbolic letters, they could not be read as normal ones but simply dissolved into his own mind. When the dissolution occurred, he gained confidence in the meaning of these letters and entered a state of contemplation in which he transcribed (*gtan la 'bebs*) the teachings that were to form the *Yang zab bde gshegs 'dus pa'i skor*, an important section of the *Nam mkha' mdzod*. The whole cycle itself is divided into two main subdivisions:

— the specific transmission of the Oral Lineage (*bka' brgyud kyi bka' babs*), and
— the specific transmission of the Contemplative Treasures (*dgongs gter gyi bka' babs*).

The first mostly concerns the sub-cycle known as the *bDe gshegs 'dus pa kun bzang thugs tig gi skor:* when he was in a cave in Brag yer (var. Brag g.yab) in Nyag shod during the year 1906, studying the texts of the *Zhang zhung snyan rgyud*, he received in vision the blessings of Kun tu bzang po and of the Buddhas of the Five Clans and gained a complete understand-

ing of the teachings of the Three Series of the Great Perfection (*rdzogs chen sde gsum*). As we have seen above, this vision had already given him the impulse to compose the *dByings rig mdzod* (nos. 1-2). Having received the proper blessings of the lineage, he composed the root-text of the *Rigs lnga bde gshegs 'dus pa kun tu bzang po'i thugs tig* (no. 117), its various appendixes (*cha lag*), initiation rituals (*dbang chog*) and instructions manual (*khrid yig*). Since these works are in conformity with the Long Lineage (*ring brgyud*) of oral transmission, they have a line of transmission (i.e., lineage masters) rather similar to that of the Oral Transmission of the Great Perfection (*rDzogs chen snyan rgyud*).

The second group of texts are collected under the heading of the *rTsa gsum kun 'dus kyi skor*, the cycle centered on the Three Roots (*bla ma*, *yi dam* and *mkha' 'gro*). Since during the same vision he had received the highest rDzogs chen initiation, he obtained the mind mandate transmission or seal of entrustment (*gtad rgya*) which stimulated his Contemplation and let his potential awaken in the form of a natural flow (*rang babs*) of Bon Treasures. These teachings arose in his Contemplation after the vision changed, when he saw the Lord Tshe dbang rig 'dzin in a space filled with five-colored rainbows. The Lord gave him symbolic blessings and merged within him, causing the arising of incredible experiences. These led him to the revelation and transcription (*gtan la dbab pa*) of the *rTsa gsum yongs 'dus kyi skor*[273] and its ancillary texts. He agreed to classify these works as "Contemplative Treasures" (*dgongs gter*) since they arose during his Contemplation and since they apparently belong to the category of texts that the noble Bon masters of ancient past and the rNying ma pas call *dgongs gter*.

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When he was 61 in 1919 (*sa lug*), Shardza Rinpoche spent the first part of the year supervising the new making of statues for sTeng chen monastery. He was assisted in this task by his younger brother who was in charge of collecting the necessary materials. This was quite an important work to accomplish, since numerous statues were to be consecrated for the Byams pa gtso khang, including a figure of Byams mgon himself, together with Byams ma, gShen rab rnam par rgyal ba, gShen lha 'od dkar, Sangs po 'bum khri, gTo rgyal ye mkhyen (the predecessor of sTon pa gshen rab), Khri gtsug rgyal ba (a form

[273] It's the same as the *rTsa gsum 'kun 'dus* mentioned above.

of sTon pa gshen rab), etc. Numerous statues of minor deities were also produced. To make sure that the celebrations would occur under favorable circumstances, both Shardza Rinpoche and Zla ba grags pa performed an intense practice of dBal phur nag po. During the ceremony, a violent storm started and covered with frost all the rocks and trees around. Within a day, the weather changed and became warmer, a meteorological situation which was seen as a positive sign.

Before being consecrated, the statues were filled with precious substances such as relics (in particular "multiplying relics", *'phel gdung*) or "Treasures objects" (*gter rdzas*), notably those revealed by gTer chen Tshe dbang grags pa that Shardza had received in 1914 from mKhyen brtse Chos kyi blo gros. Some pills discovered by gSang sngags gling pa or produced by him during *sman sgrub* ceremonies were also used at that time.

Several volumes were also prepared for the library of the temple, including a version of the *Khams chen* written in gold and silver inks. Among the works that were given were the following texts:

- *mDo Dri med gzi brjid*,
- *mDo sde bskal bzang*,
- *rNam rgyal gzungs chen*,
- *Khro bo'i gzhung*,
- *Thar lam mdo*,
- *Nor bu 'od 'bar cha gnyis*,
- *Klong rgyas chas gnyis*,
- *sTong mtshan cha drug*,
- *sKye sgo gcod pa cha drug*,
- *Pho sbyongs mo sbyongs*,
- *Ma tri gser zhun ma cha gsum*,
- *Zhi ba cha lnga*,
- *mDzad bcu cha bzhi*,
- *Thig le mdo cha lnga*,
- a complete manuscript copy of Shardza's *Collected Works* calligraphed by the author himself,
- *sMon lam rnam gsum cha gsum*,
- *bsNgo ba bde legs kun 'grub cha lnga*, etc.

A list or catalogue was made of all the statues, substances, books, etc., that were stored in the monastery at the time. Numerous fantastic feats were said to have occurred at that time,

such as the wisdom form of the deities merging into the statues, etc.

Later that year, Shardza received an interesting letter from a direct disciple of 'Jam dbyangs mKhyen brtse'i dbang po (1820-1892) named Bla ma rig 'dzin. This master lived in a hermitage called sBa lcags ri khrod in Upper Nyag rong and wrote that he had the opportunity to access some of the works of Shardza Rinpoche, including his *dByings rig mdzod* and that, as he was studying it, he had experiences and a vision in which he saw Tshe dbang rig 'dzin who advised him to practice these teachings. As he himself considered Shardza Rinpoche as an emanation of Tshe dbang rig 'dzin, he requested his blessings and formulated the wish to be always under the Refuge activity of Shardza during all his lifetimes. Together with the letter he offered some silk and money.

One night, Shardza dreamt of his meeting his root-master (bsTan 'dzin dbang rgyal) again. In his dream, he had come to a small house where he knew his master was staying but he could not find any door to get in. He nevertheless managed to get inside through a small opening in the wall and formulated a prayer in the presence of the master. He asked him if his (Shardza's) life had come to an end or if his writings were now completed. The master answered in Sanskrit and made prophecies. If some of the words were unclear, their meaning was however obvious to Shardza.

After this dream, he received a laudatory letter from the then Si tu pa (Kaḥ thog Si tu Chos kyi rgya mtsho, 1880-1925). Just before that, Shardza's student, Tshul khrims mthar phyin, had met a hermit called 'Bri 'Jam dbyangs grags pa who was a direct student of Mi pham 'Jam dpal rnam rgyal (1846-1912); he had written a praise to Shardza which the student brought back later on. dBra ston says that at that time several Bon po and Buddhist masters recognized the spiritual realization of Shardza and wrote eulogies and prayers in his honor. Some of them have found their ways in the *Collected Works* proper.[274] At that time, Tshul khrims bstan pa'i rgyal mtshan, a great scholar from rTogs ldan dgon pa (bKra shis 'khyil gling) in A mdo heard of the fame of Shardza and read some of his works. He realized that the teachings were genuine ones and developed a great faith in them. He sent an invitation but as Shardza was now aging, rTogs ldan dgon pa appeared far too distant and he had to reflect on the project first.

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[274] See for instance nos. 99-103.

The following year, in 1920 (*lcags sprel*), Shardza Rinpoche, aged 62, traveled north in direction of the rNga ba district in company of his younger brother and a servant, bringing with him numerous copies of his own works. He crossed the mGo log region and moved straight to Upper rNga ba where he was welcomed by Tshul chen mChog sprul of rTogs ldan dgon pa. When they reached the monastery, Shardza noticed that several high-ranking *lamas* had been invited, such as 'Phan tsa Bla ma nam mkha', 'Dru zhig bla ma bsTan pa rab rgyas, Ba zhig dbon po, Rin spungs mchog sprul Shes rab rnam rgyal, sPyang 'phags drang srong Rin chen rnam rgyal of 'Phan chu, Tshul khrims phun tshogs, the abbot in charge of philosophical studies in dGa' mal monastery, etc.

Following the traditional approach to practice established by the former lineage holders of Bon, he started by giving teachings on the *Byang chub lam gyi rim pa* (no. 29), before moving on to *A khrid* and the preliminaries of his *sKu gsum rang shar* (no. 174). When these preliminaries were over, he taught from his *sDe snod mdzod* (nos. 4-7), his *Lha gnyen shel sgong* which deals with the Two Stages (no. 319), his *Byang sems brgya rtsa dgu* (no. 207) and the *lNga bcu pa* (no. 210), and his *sDom gsum rab 'byed* (no. 10). Then, he gave the four initiations according to the Mother Tantras and thereafter the four initiations according to his *sKu gsum rang shar* (nos. 199-202). After these initiations were completed, he gave detailed teachings on the main practice of the *A khrid* and *sKu gsum rang shar*, as well as instructions on the Perfection Stage (*rdzogs rim*).

Thereafter, having performed the funerals for a *lama* of 'Phen tsa *bla brang*, he gave teachings on Refuge, karma, etc., to numerous people who assembled for the occasion and exhorted them to practice virtues. He was then invited by the king of rMe'u for whom he performed long-life rituals and gave a long-life initiation. Following this, he accepted an invitation from bsTan pa dar rgyas to go to 'Dru zhig in Lower rNga ba district, where he gave teachings and initiations related to the three essential mantras, consecrated statues, books and stupas,[275] etc.

After this, Shardza Rinpoche went back to bKra shis 'khyil gling (rTogs ldan monastery) where the incarnate *lama* requested teachings on the *bDe chen zhing sgrub* (see his notes on this work in text no. 30) he was performing at the time. This was the occasion for numerous people to receive again some

[275] Statues, books are stūpas are the three supports (*rten gsum*) of the Buddha's Body, Speech and Mind.

of his instructions on practice, prayers, etc. Eventually, he also received some transmissions from mChog sprul rTogs ldan rin po che, including teachings on yantras (*'khrul 'khor*), etc. The Rin po che later founded two colleges (*gra*) of studies based on Shardza's teachings: first a college of studies (*slob gra*) centered on the *sDe snod rin po che'i mdzod*, and second a college of practice (*sgrub gra*) centered on the *sKu gsum rang shar* and the *Kun bzang snying thig* (no. 16).

All in all, Shardza had spent around seven months in rNga yul when he received two messengers carrying a letter from Lha dbang nor bu, the Khro chen king in rGya rong. He decided to travel there by way of Tsha kho where there were two Bon po monasteries, taking the opportunity to teach there. When he reached Khro chen, Shardza was invited in the 'Brug mo rdzong temple of the king's palace and rested there a couple of days. Then, he gave the king a transmission of the dBal phur practice according to the sPa gro ma revelations. Later, he was requested to give teachings on *A khrid*, the *sNgon 'gro bka' lung rgya mtsho*, the *sGom rim* (no. 169), instructions on Calm Abiding, No-self, Emptiness, before tackling the main practice of rDzogs chen, the precepts on the Generation Stage (*bskyed rim*), etc. At that time, the king requested some instructions on how to guide his own life in terms of personal practice and Shardza gave him a long teaching entitled *Khro chen rgyal bu lha sras lha dbang nor bu la gdams pa*.[276]

At that time, Tshe dbang lha mo, the queen of Brag steng in rGya rong visited the Khro chen king and took the opportunity to invite Shardza Rinpoche to her kingdom. When he ar-

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[276] The text is included in the *Biography* (no. 325), pp. 401-412. It is in this text that Shardza Rinpoche links the three essential mantras (*snying po gsum*) to the three Buddha-Bodies (p. 406): the *Ma tri* mantra is thus associated with the Emanation Body; the *A dkar* mantra, with the Perfection Body; and the *Sa le 'od* mantra, with the Absolute Body. Lopön Tenzin Namdak informed me (Shenten Ling, 2005) that this is not a tradition existing in g.Yung drung Bon (implying that it was either an innovation on the part of Shardza or a New Bon characteristic). This however fits rather perfectly since the *Ma tri* mantra is mostly associated with sTon pa gshen rab (an Emanation Body) while the *A dkar* mantra is associated with gShen lha 'od dkar (the main deity of the Perfection Body level) and the *Sa le 'od* is usually associated with Kun tu bzang po (the Absolute Body). The presence of these three mantras in the Bon tradition is of utmost importance and is maybe reminiscent of three distinct ancient traditions centered on three totally buddha-ized figures which Bon pos later had to organize into a proper hierarchy. The text is also interesting in its reference (p. 410) to the then war between China and Tibet, hinting at the atrocities committed by Zhao Erfang (Chao Er-feng) who, as we have briefly seen above, started to ravage Eastern Tibet in 1904 and reached central Tibet in 1910.

rived in rGya rong, Shardza performed various rituals for the dead and the living and received as a present a statue of Kun bzang rgyal ba 'dus pa which had been discovered by rTogs ldan A rtogs dkar po in Ma pang g.yu mtsho in Western Tibet. This produced in his mindstream the arising of recollections of his past life as A rtogs dkar po. Thereafter, he traveled to various places in the region, including Tsha mdo Nor bu gling where he gave teachings on the *Lam rim* to monks coming from branch monasteries of Nor bu gling. He also gave them rDzogs chen instructions according to the *A khrid*, together with the preliminaries and his own *bKa' lung rgya mtsho*. He further gave the transmission of the main practice including teachings on the nature of mind, on Channels and Winds (*rtsa rlung*), Illusory Body (*sgyu lus*), etc. In terms of consecration, he gave the initiations of the Peaceful and Wrathful Deities (*zhi khro*), as well as the four initiations of the *sKu gsum rang shar*.

He then met the local queen, bSod nams dpal 'dzom, and visited Seng ge yang rdzong, Phu dud dgon and Li shu dgon where he gave tantric teachings, as well as instructions on the preliminaries and the main practice of rDzogs chen. After this, he went to Bar zhabs dgon pa where he met the king of Brag steng Khyung rngam stag rdzong, Kun dga' dbang ldan. In Brag steng, he performed the funerals for the king's father who had passed away the previous year. He then gave a transmission of the extensive feast offering according to the tradition of sMan ri and carried out various other rituals, such as fire-offering rites (*sbyin sregs*), long-life ceremonies for the royal couple and their children, etc. He eventually gave an extensive explanation of the whole path of practice, including preliminaries, main practice and conclusion (*sngon dngos rjes gsum*). To some monks, he also taught from his *sKu gsum rang shar*, combining it with the instructions of *A khrid*. In particular, to younger monks, he gave teachings on *gtum mo* and other yogic practices, including yantras (*'khrul 'khor*), etc.

Thereafter, he went back to Brag mgo palace in Brag steng where he gave a particularly detailed explanation of the preliminaries and clarified all the doubts of those assembled regarding the main practice. He gave the initiations of Zhi ba a gsal and dBal gsas rngam pa and discussed extensively the specificities of the various Paths.

He then visited Bya dor bDe chen gling in Lower dGe bshes region where the ancient monastery had been recently destroyed by the Chinese soldiers. He blessed the land and con-

secrated it for re-building. He gave numerous teachings to the local monks who must have been in a dire situation similar to those of sTeng chen dgon pa when their monastery was destroyed by some dge lugs monks a few years before. He then reached Upper dGe bshes where he stayed in Lhun grub dpag gling monastery. This monastic establishment had been destroyed by fire and was successfully being re-built, with Khri chen Tshe dbang mchog sprul acting as the spiritual head of the place.

At that time, the eldest son of the Khro chen king, Tshe dbang nor 'dzin, came to Shardza Rinpoche and requested guidance in spiritual matters, while during the same period the Chinese soldiers were in Hor brag mgo. Shardza was then invited in Ra hor dgon, a rNying ma pa center where the head of the monastery informed him that he had read his *dByings rig mdzod*, after obtaining a copy from sKyabs rje Brag dkar ba (Hor sprul Blo bzang dpal ldan bstan 'dzin snyan grags). This rNying ma master was an adept of the *Ris med* tradition and regarded the differences between Bon and Buddhism as superfluous.

Shardza Rinpoche and his caravan then traveled by way of sNyi khog and eventually reached sTeng chen monastery safely where they were respectfully welcomed. Great festivities were organized in honor of the return of the master, as would be expected for such an event.

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At the beginning of 1921 (*lcags bya*), at the age of 63, Shardza Rinpoche decided to have the statues of sTeng chen monastery covered with gold. Some miraculous signs were reported by the workers performing the task when they first tried on the face of Byams ma. After the completion of the work, Shardza came to the monastery and, together with the three *sprul sku* of sTeng chen,[277] performed extensive consecration rituals. After this, Shardza exhorted the monks of sTeng chen and other neighboring monasteries to deepen their approach to virtues: drinking alcohol which is the root of all sins, enjoying carelessly the meat coming from animals that were intentionally killed for food, smoking tobacco and indulging in various forms of distractions such as games, etc., all these things are nothing else than activities deteriorating one's studies and weakening the faith of others. Those having proper qualifica-

[277] These are not named but they must certainly have included dBra sras Zla ba grags pa and the 2nd bsTan 'dzin dbang rgyal.

tions should concentrate on the real meaning of the teachings while those whose capacities were limited should reflect on the happiness and sufferings of this life and the following one, obey their master and practice diligently.

It seems that Shardza Rinpoche was at that time particularly concerned with the ethics of the monks and that he noticed some laxity in morals and conduct (especially in terms of the use of alcohol and meat). This situation led him to eventually complete the *Commentary* to his *sDom gsum rnam 'byed* and to ask his favorite wood-carver dBang phyug to prepare the wood-blocks for both the root-text and the commentary. At that time, dBra ston (bsTan pa'i rgyal mtshan, the biographer) was staying in his hermitage of Dri med thang ("The Immaculate Plain") when in a dream he heard a voice telling him that Shardzapa Chenpo was his master throughout his series of births. After some preparations, he decided to travel to rDza yul together with his brother g.Yung drung nyi ma and a party of monks. When they arrived in rDza khog, they received from Shardza the explanation of the four initiations according to the *sDe snod mdzod*[278] and the initiation of the *Khro bo gu ya'i dbang mo che*. Then, for a month, they received the initiations of the Peaceful and Wrathful deities, the *dBal gsas zhi drag, Ge khod, dBal gsas,* etc. mChog sprul g.Yung drung also taught them the cycles of texts used for practice (*sgrub skor*), together with their reading authorizations. Ultimately, Shardza Rinpoche gave them the initiation and transmission of the *Bla sgrub 'dod 'byung rin chen* (no. 105), the *Legs bshad lam gyi rim pa* (no. 29), the chants for the liturgy of the preliminaries, etc. He further gave them guidance in the Instructions on the View (*lta khrid*), including teachings on Calm Abiding and the introduction to the nature of mind according to the main practice of the *sKu gsum rang shar* (no. 173). After this, he instructed them in the practice of *gTum mo* (no. 175), *bCud len* (no. 179), etc., and in particular in the *Kun tu bzang po'i snying thig* (no. 16), training them for two months in the practice of the *'khor 'das ru shan dbye ba*. Some time after, he gave teachings on his *sDe snod mdzod*, from the root-text and its commentary, starting with the preliminaries dealing with the human body endowed with freedoms and fortunes (*dal 'byor*), etc., before moving on to the main practice (*dngos gzhi*) of higher tantras. The next day, he made a summary of the teachings previously given and resumed his discourse on the difficult

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[278] This must correspond to chapter 12 of the root-text and the commentary.

key points (*dka' gnad*) which he discussed in detail without showing any single sign of weariness. At that time, he would say that, of the two kinds of giving, that of Bon was the highest. He also insisted that his students apply the rule of listening (*thos*) carefully to the teachings, reflecting (*bsam*) on the real meaning and meditating (*sgom*) on their principles.

Then, Shardza Rinpoche went to Khyung po where he performed the funeral rituals for sMon lam bsTan pa'i rgyal mtshan who had just past away. He then went on pilgrimage to rKong po bon ri and arrived in sTag rtse g.Yung drung gling. After his stay there, he traveled all the way to Central Tibet and sMan ri where he met the Abbot Phun tshogs blo gros. He also visited Rab legs g.Yung drung gling at the time, as well as mKhar sna, gShen tshang Rig rgyal rtse, etc. After this, he offered some gold and butter lamps to the Jo bo in Lha sa and equally made community tea offerings to the main monasteries such as Se ra, 'Bras spungs, etc.

It is also during that very year (after his return from Central Tibet), that dBra ston bsTan pa'i rgyal mtshan and dBal khyung rin po che (g.Yung drung tshul khrims bsTan 'dzin dbang po) requested Shardza to write a comprehensive history of Bon based on the original sources of the tradition. Shardza then wrote down the *Legs bshad rin po che'i mdzod* (no. 14) which first describes the origins of Bon, its traditions and its diffusion in various countries and Tibet. It also deals in great details with the Treasure Revealers (*gter ston*) and how their works were spread.

Then, at the request of some of his disciples, he composed the *rGyun spyod yid bzhin nor bu* (no. 43), the *Khang bu brtsegs pa'i mchod rten gyi phyag bzhes rgyas pa* (no. 20), and the *Bon 'chad mkhas pa'i mgul rgyan* (no. 15) and gave the reading transmission of them. In between his sessions of practice, he gave numerous oral instructions regarding the View of Madhyamaka, that of Tantra and the special key points of rDzogs chen which enable practitioners to differentiate Awareness from ordinary mind (*sems rig dbye ba'i zab gnad*). In conversations, he would address his disciples saying: "If you want to make a correct practice, you have to link together (the wisdoms of) listening, reflecting and meditating. When these three are practiced separately, then there will not be any occasion for a pure practice to arise. Therefore, knowing this, it is very important that you apply this (procedure) in your practice."

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4. *The later years*

Then, when Shardza Rinpoche was 64, at the beginning of the new year in 1922 (*chu khyi*), he had an inauspicious dream which led him to the decision to build a stūpa in order to appease obstacles. He drew the layout according to the *mDo dri med* for a kind of stūpa known as the *Kha rag bdud 'dul gyi mchod rten*. Both he and his disciples performed an intensive ceremony centered on the *yi dam* dBal phur nag po and prepared the stūpa by filling it with precious substances, especially those coming from the *gter ma* of bDe chen gling pa. One hundred thousands *tsha tsha* were also prepared for the occasion.

That same year, having been invited again by Shardza Rinpoche, dBang phyug came back in company of five assistants in order to carve the wood-blocks for the *Bon 'chad mkhas pa'i mgul rgyan* and other works. At that time, Drang srong Seng ge nyi ma and Nyi ma bdud 'dul arrived from sDe dge with the polemic writings of the tantric *rtog ge ba* ("intellectual") bsTan 'dzin grags pa from Nyag rong. They exhorted him to have a look at the text and to write an answer. Upon checking the writings, Shardza Rinpoche realized that the problem was centered on the exclusion of the works of gTer ston Nyi ma grags pa by Kong sprul Blo gros mtha' yas from his *Rin chen gter mdzod* collection and the inclusion of five Bon sections (*sde tshan lnga*) within the same collection,[279] starting with the famed *rTsa rlung mkha' 'gro gsang mdzod*.[280] The very same night he received the polemical work of bsTan 'dzin grags pa, Shardza Rinpoche had an auspicious dream of Lha gshen Yongs su dag pa which caused him to write down an answer known as *The Holy Discourse which Rejoices Gods and Men* (*Lha mi dgyes pa'i 'bel gtam*) which was later included in his *Yang zab Nam mkha' mdzod* (see no. 17).[281]

After this, Shardza Rinpoche resumed his teachings schedule, taught on the root-text of his *sDom gsum rab 'byed* (no. 11) and gave an extensive explanation of the scrolls (*shog dril*) associ-

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[279] On this issue, see Blondeau, "La controverse soulevée par l'inclusion de rituels bon-po dans le rin-chen gter-mjod", *passim*.

[280] On this cycle, see Achard, "Kun grol grags pa and the revelation of the *Secret Treasury of the Sky Dancers on Channels and Winds*", *passim*.

[281] On this text, see also Dan Martin, *Unearthing Bon Treasures*, pp. 140 *passim*.

ated with the Perfection Stage of the *Tshe dbang bod yul ma*.[282] At that time, dBra ston requested him to give an explanation of the *bDe rgyal ma* prayer to mNyam med Shes rab rgyal mtshan, most probably according to text no. 328 (authored by mKhan chen Nyi ma bstan 'dzin).

That same year, numerous masters and disciples exhorted him from all directions to resume his work on the *Lung rigs rin po che'i mdzod* (no. 9)[283] mostly describing the Central Treasure (*dbus gter*) tradition of the Nine Ways of Bon and being based on the *Theg rim rtsa 'grel* (nos. 333-334). Displayed over 12 chapters, the work is explained according to the three "valid cognitive means" (*tshad ma gsum*): direct perception (*mngon sum gyi tshad ma*), inference (*rjes dpag gi tshad ma*) and scriptural authority (*lung gi tshad ma*).

During this year, Shardza Rinpoche received a laudatory letter from *dge bshes* 'Jam dpal Rol pa'i blo gros from bKra shis sgo mang monastery in A mdo, who requested to be sent any of Shardza's works. He even wrote a praise which has been included in the *Collected Works* (no. 102).[284]

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During his 65th year in 1923 (*chu phag*), Shardza Rinpoche gave teachings in relation to his on-going composition of the *Lung rigs mdzod* and he supplemented them with instructions on his *sDom gsum rnam 'byed*. In the audience were more than thirty monks, including dBra dbon rNam rgyal grags pa. When the transmissions were over, he completed the *Lung rigs mdzod* and had it carved. At the same time, he took the opportunity to have the *Theg rim* (no. 333), the *Legs bshad lam rim* (no. 29) and the *bKa' rten sum brgya pa* also prepared for xylographic prints. Then, at the request of Tshul khrims dbang phyug and Tshul khrims rgyal mtshan, he asked that the *mDo g.yung drung klong rgyas*, the prayers of daily practices (*rgyun spyod*) and *gtor ma* offering be printed at the same time since they are important scriptures abiding at the root of all practice.

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[282] The *Tshe dbang bod yul ma* contains a section of ten "Scrolls" (*shog dril*) dealing with: 1. *gcod* practice, 2. long life (*tshe sgrub*), 3. integration of passions to the path (*lam khyer*), 4. extracting the elixirs (*bcud len*), 5. transference of consciousness (*'pho ba*), 6. direct introduction to Awareness (*rig pa ngo sprod*), 7. a sādhana practice of Tshe dbang rig 'dzin, 8. an activity practice (*phrin las*), 9. a practice of Srid pa'i rgyal mo, and 10. a section of prophecies (*lung bstan*).

[283] Which implies that the text must have circulated in an unfinished form at one time or the other.

[284] It also appear in the *Biography* (no. 325), pp. 465-466.

In the course of the year, Shardza Rinpoche received a letter from the Buddhist practitioner dBang phyug gzhon nu living in O rgyan bsam gtan chos gling including the following prayer:

« — Having obtained mastery over the secret Treasures of all the Victorious Ones,

You have propagated the Revelation of the Wondrous Speech in this degenerate age;

Lord of Bon, Sovereign of Knowledge and Accomplishments,

(To you) Revealer of Shar rdza, I send my prayers ! »

This was offered by the one named sNgags btsun gzhon nu, sitting at the end of the row of the subjects of the Glorious rDzogs chen monastery.[285]

At that time, Shardza Rinpoche's *Collected Works* amounted already to a little more (*lhag tsam*) than thirteen volumes that all had wood-blocks. Later that year, Shardza Rinpoche had a dream in which he arrived in a temple where he saw gTer chen gSang sngags gling gazing at the sky and saying *"Ha! Ha!"*. On his tongue was a white *thig le* from which rays started to spread and increase like the rise of the sun. The event startled Shardza but when gSang sngags gling pa chanted a fervent prayer, his mind experienced a feeling of total cheerfulness and he was able to enter the condition of the primordially pure Natural State before waking up suddenly. The following year (in 1923), he would also have a dream on the night of the 10th day of the 7th month in which a monk told him that they would meet in three months. Shardza Rinpoche counted the days and reflected on the dream which indicated that some inauspicious event would occur. Indeed, as it is said in the *rGyal bu gzhon nu rol rtsed kyi mdo*:

« — Where there is good karma, there is (also) bad (karma);

Where there are virtues, there are (also) vices;

Where there is the sun, there are (also) darkness,

Where there is a guide, there are (also) heavy loads to carry.»[286]

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[285] *Op. cit*, p. 467: */rgyal kun gsang ba'i mdzod la mnga' brnyes nas/ /snyigs ma'i dus su 'phrul ngag bstan pa spel/ /mkhas dang grub pa'i dbang phyug bon gyi rje/ /shar rdza'i ston pa de la gsol ba 'debs/ /zhes pa'ang dpal rdzogs chen pa'i bka' 'bangs kyi gral mthar 'khod pa'i sngags btsun gzhon nu'i ming des phul ba'o/*. This rnying ma yogi is also the author of text no. 101.

[286] Quoted in the text p. 470: */las dkar po yod na nag po yod/ /dge ba yod na sdig pa yod/ /nyi ma yod na mun pa yod/ /ston pa yod na dos 'dzugs yod/*.

It does not only mean that the fluctuations in virtues and vices depend entirely on the merits of individuals, but also that wherever there are qualities, their demonic counterparts are also present, creating obstacles to virtuous activities and basically harming the *gshen* engaged in them. The times were thus ripe for a dramatic situation to occur: the ultimate limits of corruptions had been reached; the personal merits of beings were decreasing and the precious Revelation of Bon itself was becoming weaker. Thus, on the night before the 10th day of the 10th month, Shardza Rinpoche had a vision of a black man wearing the attires of a monk who appeared before him. Instantaneously, Shardza thought that this must be a *rgyal 'gong* spirit and manifested in the form of sTag la sPu gri dmar po: holding a fire wheel in the right hand, he beheaded the spirit and liberated its consciousness into Space. In between the late evening and dusk, numerous non-humans (*mi ma yin*), spirits of the dead (*shi 'dre*), etc., having the form of monks appeared like bombastic troops and started to create obstacles. As in the previous night, Shardza Rinpoche manifested in the form of sTag la holding a blazing garland and golden wheel and dispersed all the demons: the non-humans throwing blazing *tsha tsha*, etc., were turned into charcoal; those holding clubs and stones were turned into sticks and pebbles; those holding riffles were scattered; and those holding curse-lassos (*byad zhags*), disease-lassos (*nad zhags*), snake-lassos (*sbrul zhags*) and iron chains (*lcags sgrogs*) were suddenly consumed by fire. After this, Shardza spent six days in the meditation posture, without eating any food but simply remaining in the experience of meditative absorption. The magical interferences (*cho 'phrul*) could not last and gradually softened until they entirely disappeared. At that time, some of Shardza Rinpoche's attendants, including his younger brother Tshul khrims bstan 'dzin organized some intensive group rituals performing the "great practice" (*sgrub chen*) of *'Khor ba dong sprugs* in sTeng chen dgon pa, while other rites were conducted in neighboring monasteries (including Buddhist ones):

— the *Siddhi* mantra[287] in 'Bum smad dgon,
— the *Ma tri* mantra in Khro tshang dgon,
— the *Siddhi* mantra in sMon rgyal dgon,
— the *Seven Line Prayer* in rDzogs chen dgon,[288]
— the *Siddhi* mantra in Zhe chen dgon,
— the *Ma ṇi* in dGon gsar,

[287] This is Padmasambhava's mantra.
[288] This refers to the *Seven Line Prayer* to Padmasambhava.

— the *Ma ṇi* again in bSam grub dgon,
— the mantra of Seng ge gdong ma in Ser 'jol dgon, etc.

Yogis living in hermitages were also requested to perform some rituals. Shardza Rinpoche himself spent the remaining part of the year practicing the Generation Stage of his *yi dam* and cultivated the Contemplation of non-dual Awareness and Emptiness (*rig stong gnyis su med pa'i dgongs pa*). He also performed other tantric rituals, including one thousand feast offerings to Srid pa'i rgyal mo riding a red mule, and eventually had a vision of Bye brag dngos med, the Blissful One associated with the realm of bDe ba can.

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In 1924, Shardza Rinpoche invited gTer chen gSang sngags gling pa to his hermitage in order to perform a wrathful ritual of dBal phur nag po on his behalf, after which the *gter ston* moved back to his monastery in Nyag rong. At that time, Shardza had numerous visions of the sufferings of the six realms and his younger brother reported that he had seen him weep out of compassion several times. Thereafter, Shardza Rinpoche gave his yearly teachings on the preliminaries and composed this famed short prayer which is included both in the *Biography* (p. 477) and in his *Collected Works* (no. 89):

« — O Three Jewels, permanent source of infallible Refuge,[289]
Father, Son and Mother who are the only Refuge when spread the five impurities,[290]
Queen of Existence, Supreme Mother and Protector of the Revelation,[291]
Benevolent Master, Lord of all the Victorious Ones assembled: think of me!
As a hopeful result of my supplication made one-pointedly,
May all obstacles be dispelled and all wishes be perfected! »

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[289] The Three Jewels (*dkon mchog gsum*) are the Buddha, the Bon teachings and the community of gShen practitioners.

[290] This line refers to Dran pa nam mkha', his son(s) and his spouse 'Od ldan 'bar ma. The five impurities are those of time, life, sentient beings, passions and view (Kun grol grags pa, *sKyes bu gsum gyi byang chub sgrub thabs legs bshad lam gyi rim pa khrid yig*, pp. 222-223). The impurities are said to spread due to a decline in virtues, intelligence, etc.

[291] This line refers to the *srung ma* Srid pa'i rgyal mo.

This prayer was formulated by the native of Shar rdza, in order to appease the outer, inner and secret obstacles of the individuals who hold the teachings of these degenerate times.[292]

He had all those assembled there recite the prayer and the tradition has been maintained up to now.[293] He also requested his followers living in other monastic establishments to deepen their practices of Byams pa (i.e. Byams ldan), gDugs dkar, etc., and to intensify the recitation of their mantras.

One morning at dawn, he had a vision of a dry skull with moving eyes saying "Touch my face" but he replied by shouting *Phaṭ!* and entered the pure and translucent state of Awareness in which he contemplated the arising of the natural glow of the Clear-Light (*'od gsal rang gdangs*) manifesting in various forms such as five-colored rays, *thig les*, etc. Later, he dreamt that an army camp filled with evil spirits was being erected nearby and that a great obscurity covered all the region. Again, he manifested in the form of sTag lha spu gri dmar po, recited its mantra and dreamt he attacked the camp, burning down the houses of the demons with the wheel of fire which is the emblem of sTag lha. He had several other dreams of similar nature during that period but he overcame the obstacles owing to his mastery of tantric spells and visualizations.

During these events, he gave teachings on the integration of bad circumstances to the Path (*rkyen ngan lam khyer*) and on *gCod*. Around the same time, he received a long praise from mChog sprul Tshul khrims bstan rgyal in bKra shis 'khyil, an exhortation from mChog sprul g.Yung drung phun tshogs in Bon brgya'i dgon pa, requesting teachings and still another one from Nam mkha' rgyal mtshan, an incarnation from the Re (b)skong area in A mdo. He later had a dream of thirteen young children offering him flowers, a sign that may certainly indicate he had reached the thirteenth stage (*sa bcu gsum*) of the Path.

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[292] */bslu med gtan gyi skyabs gnas dkon mchog gsum/ /snyigs ma lnga bdo'i skyab gcig yab sras yum/ /bstan pa'i srung ma ma mchog srid pa'i rgyal/ /rgyal kun 'dus gtso drin chen bla ma mkhyen/ /rtse gcig gsol ba btab pa'i re 'bras su/ /bar chad kun sol bsam don mthar phyin shog/ /ces pa'ang snyigs ma'i dus kyi bstan 'dzin skyes bu rnams kyi phyi nang gsang ba'i bar chad zhi ba'i phyir shar rdza pas gsol ba btab pa'o/.*

[293] This refers both to dBra ston's times (middle of the 20th century) and to our own time in the religious centers following the Shardza tradition.

When he was 67 (1925, *shing glang*), Shardza spent most of his time absorbed with zeal into his religious practices. He began the year by giving his now traditional teaching on the preliminaries but he himself soon started an intensive retreat on the *Zab gter bla ma zhi drag* which had been discovered by Shel zhig g.Yung drung rgyal po.[294] Thereafter, he intensely practiced the feast offering of Sangs rgyas gling pa's *Dran pa drag po*, as well as those of the *Zhang zhung snyan rgyud* and of his own Protector, Srid pa'i rgyal mo riding a red mule. That year he also performed an extensive practice of bDud 'dul gsang ba drag chen (Me ri Ge khod).

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The following year, in 1926 (*me stag*), he started by giving instructions on the preliminaries and on the practice of Ge khod. At that time, sPyang 'phags bsTan 'dzin rin chen came to the hermitage with some followers and received teachings on the View of *A khrid*, *Yang rtse klong chen* and *Zhang zhung snyan rgyud* from Shardza Rinpoche. In return, the latter received from bsTan 'dzin rin chen the commentary on the *Lam rim sum brgya pa* composed by rGya rong Rin chen rgyal mtshan, and the *Collected Works* of rKyang sprul Nam mkha' rgyal mtshan, including his *Yi dam kun 'dus*.

That same year, his own *Collected Works* were carefully examined in sMan ri after which the then abbot mKhan chen Phun tshogs blo gros sent a letter including a prayer and an important remark stating that Shardza's compositions were in perfect accord with the treatises of Old Bon (*bon rnying ma*),[295] that they were not in contradiction with the tradition of mNyam med Shes rab rgyal mtshan and that they deserved to be praised and venerated. He added that those wishing to reach Buddhahood in a single life-time should not look elsewhere than in this collection of profound instructions.[296] The remarks of the Abbot appear all the more important since some have raised the opinion that Shardza Rinpoche's works belong to New Bon and that for this reason, Shardza is an advocate of the Bon gsar tradition.

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[294] I have been unable to locate this cycle in the collections at my disposal.

[295] I.e., g.Yung drung Bon (not the old animistic tradition now styled as "Old Bon") as opposed to New Bon (*bon gsar*).

[296] The letter was dated of 1925 (no. 325, p. 503).

Then, in 1927 (*me yos*), at the age of 69, he gave instructions to sPyang 'phags bsTan 'dzin rin chen, Thar bde Bla ma dri med, Tshul khrims phun tshogs from Khyung po, and more than fifty other monks. The teachings he gave them concerned the daily practice of the preliminaries, the initiation of the *mDo g.yung drung klong rgyas*, the great initiations of Khro bo and Ma rgyud, the four initiations of the *sKu gsum rang shar*, the main practice of *A khrid*, detailed guidance on *gTum mo, bCud len*, etc., according to his own works. The whole year was spent in practices, feast offerings, clarification of doubts for his followers, etc. He also gave most of his possessions to have numerous stones carved with the *Ma tri* mantra.

At that time, his heart-son Zla ba grags pa was staying in a hermitage in Hor yul and was doing an intensive retreat based on the teachings Shardza Rinpoche had given him in the previous years. Zla ba grags pa decided that he had to give up all worldly attachments and resolved to send all his possessions to his master including his tents implements, saddles, clothes, ritual objects, etc.

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The following year, in 1928 (*sa 'brug*), after his yearly teaching on preliminaries, he gave the initiations of the *g.Yung drung klong rgyas*, Khro bo dbang chen, dBal phur nag po and Ma rgyud, to sTag sprul rin po che g.Yung drung bstan pa'i nyi ma, his own nephew Blo gros rgya mtsho and more than fifty monks assembled for the occasion. The consecrations were given in accordance with the tradition of sMan ri, a precision given by dBra ston at a time when the critics regarding Shardza's affiliation with New Bon were not entirely silenced by the letter from mKhan chen Phun tshogs blo gros.[297]

Then, to Khro sprul g.Yung drung mthong grol and other noble beings, he gave the four initiations of the *sKu gsum rang shar* and those of the *Yang zab bde gshegs 'dus pa*. After this, Shardza spent the remaining of the year in personal practice and in performing *homa* rites and feast offerings of *Ma rgyud, bDe gshegs 'dus pa*, etc. At one time, Khro sprul g.Yung drung mthong grol, sTag sprul rin po che, dBra dbon rNam rgyal grags pa, etc., requested him to give an extensive transmission of his *sDom gsum* (nos. 10-13), which he did in conformity with the tradition of the Bru and Zhu lineages. Then, he received from Khro sprul rin po che the initiation of the *bDe gshegs dpa'*

[297] These criticisms are still being spread by some, both in Tibet and among the Bon refugees in India and Nepal.

bo bdun pa, while from sTag sprul rin po che he received that of the *Rig 'dzin gsang sgrub*.[298]

During the autumn, numerous followers flocked to his hermitage, requesting teachings on the *rNam dag padma klong yangs*,[299] the *Cho ga bcu gnyis*, the recitation of the Three Mantras, etc. He exhorted these disciples to strive for virtues and gave them Refuge and *bodhisattva* vows. After this, he remained in strict retreat, cultivating the contemplation of the great and primordially pure Translucency of the natural state, without moving from this condition for a single instant. In between his sessions of formal practice, he would read the biographies and stories about Tshe dbang rig 'dzin and Lung bon Lha gnyen which would produce in him such an outburst of faith that he would often shed tears of devotion. He actually had a visionary encounter with Tshe dbang rig 'dzin on the 10th of the 12th month of the year. His younger brother recounted the vision to dBra ston, saying that Shardza had seen Tshe dbang rig 'dzin surrounded by the Five Buddhas, even though these appeared less clearly than the central figure. Tshe dbang rig 'dzin was of white complexion, with one face and two hands, wearing a white robe and white ornaments, and blazing amidst lights and luminous rays of white color. Before him was a pure piece of white silk on which stood a precious white gem, spreading its glow in the ten directions. According to dBra ston, the importance of the white color in this vision was a clear sign indicating that Shardza had purified all his obscurations.

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In 1929, as dBal gter gSang sngags gling pa was giving the reading transmission of the whole *Kanjur* in Nyag rong, Shardza dispatched there his nephew Blo gros rgya mtsho and some of his disciples to receive the full transmission while he himself was giving his yearly teachings on the preliminaries. That year, he also gave instructions on the nature of mind, on No-self, etc.

At one time, Seng ge nyi ma from sDe dge requested him to compose a commentary on the *Khro bo'i rgyud drug* and Shardza Rinpoche checked in his dream about the feasibility of the project. He dreamt of a monk wearing blue clothes who gave him a small volume. The following day, he reported hav-

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[298] This is the same as the *Rig 'dzin sku gsum dgongs 'dus* revealed by bDe chen gling pa. See Achard, *Bon po Hidden Treasures*, nos. 31-41, 142-205.

[299] On this text, see Dan Martin, *Unearthing Bon Treasures*, pp. 241-243.

ing been given a book in a dream but he postponed the project of writing down the text and eventually thought he would not do it during this life-time but in the next.[300]

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In 1930 (*lcags rta*), Shardza Rinpoche gave an extensive transmission of both his *sDe snod mdzod* and his *sDom gsum rnam 'byed* to a party of more than fifty monks, among whom were bZod pa rgyal mtshan and Ngag dbang phrin las from bKra shis 'khyil monastery in A mdo, as well as mChog sprul Tshul khrims rgyal mtshan from 'Phan chu, Bla ma g.Yung drung nyi ma and his own nephew Dam pa Blo gros rgya mtsho.

At the beginning of the autumn, he received from Drang srong Seng ge nyi ma, the *sPyi 'dul yi dam rgya mtsho* initiation and reading transmission, as well as the *Kun bzang dri med lhan skyes*[301] and the *Khrag 'thung khro bo rol pa*. From Khro dbon Yid bzhin dbang rgyal, he received the great initiation of the *Me ri gyad phur* according to the *bKa' ma* tradition.[302]

Then during the first winter months, he gave the extensive transmission of the four initiations of the *sKu gsum rang shar*, those of the *bDe gshegs 'du pa* and the *rTsa gsum* to a group of more than seventy students, including Thar bde bla ma Tshul khrims dri med, Tshul khrims phun tshogs from Khyung po and rNam dag don ldan from rTse drug. Then, without interruption, he gave a detailed commentary on the practice of *bodhicitta*, an explanation of the Stages of Generation and Perfection (*bskyed rdzogs rnam bshad*) and extensive teachings on the main practice of *A khrid* and *rDzogs chen Yang rtse klong chen*. After this, Khro sprul rin po che started to feel ill; he retreated into his hermitage and passed away that same year.

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As had become his traditional way of starting the year, in 1931 (*lcags lug*), Shardza Rinpoche gave teachings on the preliminaries, after which he instructed more than a hundred students coming from Upper and Lower rDza yul on the practice of the *sPrul sku'i zhing smon* and the *Longs sku'i zhing smon*. After that, he explained the nature of vows, causes and fruits of actions, renunciation, *bodhicitta*, purification of obscurations,

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[300] As he realized the Rainbow Body, he did not have any further lifetimes!

[301] This is apparently different from the *sNyan rgyud dri med lhan skyes* by Bon zhig khyung nag.

[302] *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 22.

etc., fulfilling the hopes of all those assembled and exhorting them to perform virtuous practices. He took time to clarify the doubts of those who had reached an experience of the natural state and he would also eradicate all deviances or pitfalls for those who seriously trained in practice.

That year, numerous important people flocked around him, coming from Gling tshang or sTong za, etc. With his good nature, he would teach them Bon and fulfill all their spiritual wishes. It is precisely during this year that his character changed from before. He would easily befriend people he had not met before and all started to say that he was like nobody else. In fact, having mastered the unadulterated *bodhicitta*, his mind would never wander from the sole idea of benefiting others and doing whatever he could to help them. Then, Shardza intended to plate statues with gold and copper and had his younger brother invite a specialist named Tshe ring rdo rje from Chab mdo. His intention was to follow the path of sTon pa gshen rab in the *bsTan pa rjes bzhag* sūtra where it is said that building a statue prevents obstacles from arising.[303]

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In 1932 (*chu sprel*), he again started the year by giving instructions on the preliminaries and the main practice. During the fifth month, he did an intense practice of Srid pa'i rgyal mo riding a red mule, together with its feast offering ritual, in order to dispel evil omens that occurred in his dreams. Later, the artisans from Chab mdo came with the statues Shardza had asked them to build the previous year, including a huge statue of rGyal yum Byams ma. At that time, g.Yung drung bstan 'dzin from Ri khyung in sDe dge passed away and had left a testament in which he said that all his properties should be sent to Shardza.

During that year, Shardza Rinpoche had several visions, including one of Dran pa nam mkha' pointing to his heart and giving him the *siddhi* of the Oral Transmission (*snyan brgyud kyi dngos grub*) and another one in which he saw his *yi dam* having the size of Mount Meru. Once, he had a vision of an ugly woman whom he thought was a female demon (*mo 'dre*): he instantly manifested as the *yi dam* dBal phur nag po and placed a *phur ba* on the head of the demoness in order to bind her by oath.

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[303] This must correspond to either the 42nd or 43rd chapter of the *gZi brjid*. See Dan Martin & al, *A Catalogue of the Bon Kanjur*, pp. 24-25.

Shardza Rinpoche spent more and more time absorbed in the contemplation of the visions of Clear-Light, during which he saw clusters of white *thig les* appearing in the utterly pure sky. Inside these *thig les* appeared numerous forms of peaceful and wrathful deities, no matter whether he meditated or not, or kept his eyes opened or not. His contemplation of the primordially pure Awareness intensified to such an extent that he was able to remain constantly in this state. It was reported by some that his body would not cast any shadow anymore when he was walking under the sun, while others said that some swirling or circular figures of five-colors could be seen wherever he was. At that time, Shardza Rinpoche was totally immersed in the combined practice of *khregs chod* and *thod rgal* but, when teaching others, he would still put much stress on the Gradual Path and the cycle of *A khrid*. To some disciples, he would also give teachings on No-self, on concentration, etc.; to others, he would give direct introductions (*ngo sprod*) to the natural state, etc. dBra ston himself reports to have received from him at that time teachings on the practice of Madhyamaka for preliminaries, *A khrid* for the main practice and special oral instructions from the advanced practice of rDzogs chen.

The spiritual level reached by Shardza this year was unlike that of others: he had indeed reached a stage where his dreams started to stop, which is a sign indicating he was on the verge of attaining the fourth stage of *thod rgal*: the Vision of the Exhaustion of Reality (*bon nyid zad pa'i snang ba*).[304]

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The next year, in 1933 (*chu bya*), Shardza started to teach an abridged form of the daily practice of the preliminaries and gave detailed instructions on meditation. Then, to a party consisting of some fifty people including Khyung dbon g.Yung drung bdud 'dul from Nyag yul and numerous students from 'Phan chu in A mdo, as well as from Upper and Lower rDza

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[304] This is in no way an exhaustion *into* Reality as some western substantialists seem to think but rather the exhaustion of Reality in its visionary expression, as well as the exhaustion of phenomena (only for the one who reaches this state), of the mind, body, etc. It is the whole karmic share of the adept which, at that time, dissolves itself within the Space of Primordial Purity (and not *into* Reality!!). There is never any dative case in the expression *bon nyid/chos nyid zad pa* because *bon nyid* here is nothing else than the actual glow of Awareness (*rig pa'i mdangs*). In this respect, reading rDzogs chen texts with a Madhyamaka perspective in mind will always result in a lack of proper understanding of what these texts actually mean.

yul, he gave a one month teaching on his *Lung rigs rin po che'i mdzod*, explaining in detail all its difficult points (*dka' gnad*). He then taught the practices of Refuge and *bodhicitta* according to his *sDe snod rin po che'i mdzod*, carried on with tantric instructions on the two Stages and finally gave guidance on the *sKu gsum rang shar* and the *Kun bzang snying thig*. His audience was particularly receptive since some reported having had a profound understanding of the real meaning of the teachings by simply looking at the texts themselves, while others had similar experiences by putting them gradually into practice.

At one time during his transmissions, he addressed his students saying that the teachings of mNyam med Shes rab rgyal mtshan were on the verge of disappearing, that the people of these degenerate times were lazy and easy to distract, and therefore that they — monks and masters — should really take this tradition to heart, maintain it by listening to the teachings, reflect on their meaning and meditate on their principles.

That same year, he sent a letter to gTer chen gSang sngags gling pa in which he said that he had reached an old age now and that he wondered whether they would both have the opportunity to meet again, asking the *gter ston* to accept him under his Refuge throughout his future lives. However, fearing that this may create doubts or fear among his attendants,[305] he kept the matter secret. He used much of his possessions to prepare some feast offerings of the *bDe gshegs 'dus pa* and the *rTsa gsum* according to the gShen tradition and gave detailed explanations regarding how to perform these rituals.

Later, with the help of a prophecy made by gSang sngags gling pa, Shardza opened a meditative college (*sgrub sde*) called dGe thang below his hermitage. He personally blessed the place and received some financial support from Lhun grub dbang rgyal, a wealthy local donor. For the consecration rite proper, Shardza Rinpoche performed the practice of the suppression of demons (*sri mnan*) based on the maṇḍala of the *gSas mkhar khro phur* cycle. Following the advice of gSang sngags gling pa, the *Khams chen* was read, as well as the *'Khrug bcos* and other texts, while some *homa* rituals were also performed, followed by the recitation of the prayer to Byams ma, the *bSam pa lhun grub ma*,[306] etc. He asked his younger brother to take the charge of organizing the buildings and in the end, the college had a meditation hall (*sgrub khang*), separate lodging quarters for male and female practitioners, etc. A printing

[305] Regarding his eventual passing away.
[306] *Bon gyi brten 'gyur chen mo*, vol. 105.

room was also added to the buildings, to host the numerous wood-blocks and prints of Shardza Rinpoche's works.

As for the supports of the Buddha's Bodies (*sku'i rten*), Shardza had a huge statue of sTon pa gshen rab in the form of rNam par rgyal ba made for the new center. He also offered a statue of Jambhala which had been discovered by dBra sras (Zla ba grags pa), precious pills and substances revealed by bDe chen gling pa, relics from Sangs rgyas 'Od srung, from Sad ne ga'u, Treasure scrolls (*shog ser*), and numerous other sacred objects. For the temple, he gave statues of Byams ma, mNyam med Shes rab rgyal mtshan, sMra ba'i seng ge, sTong rgyung mthu chen, sTag lha me 'bar, Dran pa nam mkha' and his son(s), etc., as well as *thangkas* of the Twelve Deeds of the Revealer (*ston pa'i mdzad pa bcu gnyis*), the sixteen sthaviras, the Refuge tree, the lineage masters of the Great Perfection, dGongs mdzod and his disciples, the three roots of the *bDe gshegs 'dus pa*, others depicting Tshe dbang rig 'dzin and the lineage holders of the *Tshe dbang bod yul ma*, the Five Supreme Citadels, etc.

Among the sets of *tsaklis* were those of the *Cho ga bcu gnyis*, *rNam klong rgyal gsum*,[307] *sGrib sbyongs*, the *Zhi khro*, the Five Supreme Citadels, the lineage of the *sNyan brgyud* from the *Ye dbang chen mo*,[308] those of the *Yang rtse klong chen* and *bDe gshegs 'dus pa*, etc.

For the supports of the Buddha's Speech (*gsung gi rten*), Shardza also had manuscript copies of more than sixty volumes of rare texts prepared for the library of the college, together with a *Kanjur* comprising fifty volumes of Sūtra texts, sixty-two volumes of the *'Bum sde*, eleven volumes of tantric works including the *Khro bo'i rgyud drug*, the *gSang 'dus don rgyud*, the *Thig le dbyings 'chad*, etc., and four volumes of rDzogs chen works including the *Byang sems gab pa*, the *bsGrags pa skor gsum*, etc. Among the works associated with the *bKa' brten* were:

— works belonging to the *vinaya* group, including the *'Dul ba kun btus* and *mDor btus* root-texts and commentaries by rJe btsun Yar me ba (1058-1132);
— works belonging to the Sūtra class, including the root-text and commentary on the *mChod gtor rtsis*

[307] I.e., rNam par rgyal ba, Klong rgyas and rGyal yum Byams ma.
[308] See no. 364.

mgo bdun pa[309] which was discovered by gShen chen Klu dga', the *mDo klong rgyas kyi rnam bshad*,[310] etc.;

— works belonging to the Abhidharma, including the *Srid pa'i mdzod phug*, the *mKhas bzhi'i mdzod 'grel*,[311] etc.;

— works associated with the Tantra class, including practice texts centered on the *Zhi khro*, the *gSang ba don 'grel*,[312]

— works associated with the Knowledge-Holders (*rig 'dzin*), including the *Li shu'i phyi nang gsang sgrub*,[313] the cycles of Dran pa nam mkha' and Tshe dbang rig 'dzin, etc.;

— works associated with the Protectors of Bon (*bon skyongs*), including the *Ma mo yang snying 'dus pa*,[314] the *Dra ba dmar nag gi rgyud*,[315] etc.;

— works belonging to the rDzogs chen teachings, including the commentaries of the *rDzogs chen yang rtse klong chen* and *bsGrags pa skor gsum* cycles.

To these, one should add one hundred supplementary volumes containing important treatises such as the *Bon sgo gsal byed* of Tre ston rGyal mtshan dpal,[316] the *gTan tshig nges pa'i gal mdo*,[317] etc., grammatical works, texts associated with the traditional sciences, historical and hagiographical works such as the *Dran pa bka' thang* and the *Tshe dbang bka' thang*, collected works of various *lamas*, etc. The whole collection was totalizing 340 volumes.

Finally, for the support of the Buddha's Mind (*thugs kyi rten*), eight kinds of Stūpas (*mchod rten cha brgyad*) were built and filled with mantric formulas, sacred substances, etc.

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309 On this text, see Dan Martin, *Unearthing Bon Treasures*, pp. 258-259.

310 I don't know any text by this title but there are several commentaries or explanations associated with the *mDo g.yung drung klong rgyas* cycle, such as the *Klong rgyas kyi 'grel pa legs bshad gsal ba'i sgron ma* by 'A Zha bDud rtsi rgyal mtshan, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 91, pp. 389-698; the *g.Yung drung klong rgyas kyi 'grel pa legs bshad gsal ba'i sgron ma nam mkha'i nor bu* by the sMan ri abbot Kun bzang rgyal mtshan, *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 144, pp. 1-312, etc.

311 *Bon gyi brten 'gyur chen mo* (2nd ed.), vols. 158 & 211.

312 *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 182.

313 *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 189, pp. 219-252.

314 *Bon gyi brten 'gyur chen mo* (1st ed.), vol. 285.

315 *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 81.

316 *Bon gyi brten 'gyur chen mo* (2nd ed.), vol. 226, pp. 1-368.

317 See *Gal mdo*, Dolanji, 1972, pp. 47-159.

In order to guide the students attending the dGe thang college — which he named dGe thang bshad sgrub padma rgyas pa'i dga' tshal —, Shardza Rinpoche elaborated a complex program of teachings based on his own works, including instructions on Refuge, *bodhicitta*, the study of four of his Five Treasures, advanced tantric practices and rDzogs chen instructions on the *sKu gsum rang shar* and *Kun bzang snying thig*.

That year, Shardza also authored works dealing with the practice of *gCod*, such as the *gSang sngags ma rgyud kyi gnyan sa lam khyer gsang ba'i rgya can* (no. 336) and the *gCod khrid bdud bzhi rtsad gcod* (no. 324) and gave the instructions and reading transmission to those assembled for the occasion. Since the practice of *gCod* is of utmost importance for progressing in the experiential realization of the View (*lta ba*), he exhorted his disciples to train in this practice.

Later during the year, his disciple sKal bzang g.yung drung and bsTan 'dzin rgyal mtshan — a *lama* belonging to the Yang ston lineage of the *Zhang zhung snyan rgyud* in Nepal — arrived together at the monastery and the visit rejoiced Shardza deeply as he said he was approaching the end of his life and was waiting for them. During the autumn, a party of twenty monks headed by bsTan 'dzin tshul khrims — belonging to the lineage of bDe chen gling pa's son — came from sDe dge together with Khyung sprul g.Yung drung mchog dbang and received from Shardza Rinpoche the *sNgon 'gro bka' lung rgya mtsho*, the main practice of the *sKu gsum rang shar*, the four rDzogs chen initiations and the four initiations of the *bDe gshegs 'dus pa*, together with their reading authorizations. Shardza Rinpoche concluded his transmissions by giving detailed teachings on the yoga of Channels and Winds (*rtsa rlung*), the Separation of Saṃsāra and Nirvaṇā (*'khor 'das ru shan*) according to the *Kun tu bzang po'i snying thig*, etc. He also asked his nephew Blo gros rgya mtsho to give the complete reading authorizations of his *Collected Works* to those who had come for the teachings. When the transmissions were over, he said that his sole aim in giving these teachings without any weariness at the age he had now reached was for the sake of the g.Yung drung Bon tradition. He asked the *lamas* to keep up this lineage without letting it disappear in the future. From then on, Shardza's behavior started to change slightly, as he spent more time absorbed in postures (*bzhugs stangs*) and gazes (*gzigs stangs*) than before. All those present at the time could witness this clearly.

Then, some disciples arrived from A mdo and he gave them abridged teachings on the preliminaries and main practice according to the *A khrid* cycle of instructions. Thereafter, he gave the initiation of the *Yang zab bde gshegs 'dus pa* to all those assembled, entering all details of the initiation. When the transmission was completed, he said in a clear voice:

« — Ho! Is there a difference between straying and not straying?

I think for sure that these manifestations of Saṃsāra are erroneous.

Now cast to the wind your erroneous activities

And crush the heads of the eight mundane phenomena with their opposites!

Do not hope for the natural state when performing an empty meditation with senseless babbles!

Continuously train your mind on love, compassion and *bodhicitta*!

Then you shall conquer the stronghold of the Contemplation of the primordially pure natural state!

This is what, I, the old one from Shar rdza, have done.

Now it does seem that the thoughts of the old one have been completed. »[318]

Soon after, during the winter, his behavior started to change again, as he would not care for his food and whenever he would meet young children, he would rejoice in playing with them. When a bird would land and sing on the sill of his window, he would imitate it. In fact, he had naturally entered a Conduct free from any objective reference (*gtad med kyi spyod pa*), so that sometimes what he did would strike his audience by surprise.

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Then, during the year 1934 (*shing khyi*), at the age of 76 and even though he had already attained the stage of Kun tu bzang po, Shardza Rinpoche manifested the way to enter Nirvaṇa for the sake of sentient beings. All his disciples started to recite prayers and perform rituals but he said that

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[318] No. 325, pp. 555-556: *'o 'khrul pa dang ma 'khrul pa shan phyed dam/* (p. 566) *'khor ba'i snang ba 'di 'khrul pa yin los dgongs/ da ni 'khrul pa'i bya ba thams cad rlung la bskur/ /'jig rten bon brgyad kyi mgo bo ldog pas non/ kha lta had pos stong sgom byed pa la gnas lugs su ma re/ rtag tu byams snying rje byang chub kyi sems la blo sbyongs/ gnas lugs ka dag gi dgongs pa'i btsan sa zin par gyis/ nged shar rdza pa rgan po bya ba yin/ da rgan po'i bsam pa rdzogs pa yin ang/.*

his time had come and that nothing could change this. He added that they should not regret anything since he had succeeded in producing the Five Treasuries (*mdzod lnga*) and since, owing to good circumstances, he would not die before a few months. In fact, within a month, his health became extremely good and his face was radiating as if oiled. Some of his disciples could see deities within his body, other attendants would report that he was seen walking without his feet touching the ground, etc. At one time, sTag zhig Yongs 'dzin rin po che (Drang srong Seng ge nyi ma) was invited from sDe dge and performed an extensive medicine sādhana (*sman sgrub*) based on the *Rig 'dzin gsang sgrub* revealed by bDe chen gling pa. During the ritual, some people saw that Shardza's body would not cast any shadow under the light of the butter lamps. After this, Shardza Rinpoche resumed his practice of sky-gazing.

At a certain stage, he asked his disciples to recite an aspiration prayer which he himself had recited on a daily basis since he was in between 64 and 65.[319] Apparently around the same time, an old man from the hermitage, called Tshe rnam, was struck by an illness and was moved back home. After a few days, Shardza Rinpoche announced that Tshe rnam had passed away even though nobody had news about him. In fact, as the master could see the consciousness of beings in the intermediate state (*bar do*), he knew about Tshe rnam's fate. Sometimes, he appeared to speak strangely and upon being asked by his disciples if his words were the expression of contemplative experiences, he simply answered:

« — Within the sky of the three doors of Liberation,
Arise the sun and moon of the Five Wisdoms. »[320]

Then, during the 4th Tibetan month (corresponding to late May 1934), he said: "I am a yogi of the Great Perfection. The best (practitioner) dies like an old dog. The medium one dies like a beggar. The last one dies like a king. From these three, since the last mode does not fit, I will not stay here" and he decided to leave to another place. Together with some attendants, he reached a nearby place called Rab zhi steng ("Hilltop of Supreme Peace"). There, he stayed day and night in the cross-legged or crouching position and sang spiritual songs (*mgur*)

[319] The prayer has not been included in his *Collected Works* but appears in the *Biography*, p. 560-561.

[320] P. 562: *rnam thar sgo gsum gyi nam mkha' la/ ye shes lnga'i nyi zla 'char bar 'dug.*

while his disciples were performing feast offerings and reciting confession prayers.

On the 10th day of the month,[321] as the date was particularly auspicious, he and his students performed an extensive feast offering of the *Tshe dbang bod yul ma* cycle, after which he remained continuously gazing at the sky. During the afternoon, he brought together the disciples again and exhorted the young monks and elder ones to preserve their *samayas* and vows, saying that everything becomes possible if these are not broken.

On the 13th day,[322] he entered a small tent that was pitched on the site: he told the students to perform the feast offering of the *Tshe dbang bod yul ma* and asked that the door of the tent be sewed and that nobody should enter it for the next seven days. Inside the tent (and still before it was actually sealed), he sung two spiritual songs and thrice said "Mu tsug smar ro![323] Virtues!" and remained sitting in the five-fold position. His students sang the *Prayer to the Absolute Body* (*Bon sku'i smon lam*) once and then, as he accessed the condition of equality of the natural state, as soon as the movements of his breath stopped, his face became white like that of a young person. After this, the door of the tent was sewed while he himself remained absorbed in the Space of Primordial Purity (*ka dag gi dbyings*), in the realization of the fusion of his mind and manifestations into a single flavor.

All night long, his students lamented his passing away but the very next day, as soon as the sun rose, he gained power over the natural glow of the Spontaneous Clear-Light (*lhun grub 'od gsal gyi rang gdangs*) and his impure aggregates started to dissolve into Space: a dome of rainbows looking like a large drum appeared above the tent with very bright colors, while in the four directions of this dome, smaller circular lights arose, with five-colored vertical lines standing above these, like victory banners planted in the sky.

On the second day after the sealing of the tent,[324] a big earthquake shook the whole area accompanied by roaring sounds. On the third day, thundering noises were heard in the sky and during the night, as five-fold rainbows were radiating

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[321] There are discrepancies between the two calendars (Phugpa system and Tsurphu system). According to the first, this would correspond to Friday 23rd of April (1934) and according to the second, to Thursday 24th. See http://kalacakra.org/calendar/tibcal.htm .

[322] Both systems agree that this was Sunday 27th of May.

[323] "May all be auspicious" in the language of Zhang zhung.

[324] Monday 28th of May 1934 according to the Phugpa system.

around, a gigantic white rainbow similar to an extended scarf of light entered the tent from the heights of the sky. On the dawn of the following day, rains of four- and eight-petaled flowers fell above the tent and the surroundings, dissolving just before touching the ground. When the sun rose, a cluster of rainbows spread out of the tent like incense smoke and started to dissolve in the sky. This was witnessed by all those present on the occasion. Even though the door of the tent had remained sealed, some of the *lamas* started to understand that Shardza Rinpoche was reaching the Rainbow Body. His student Tshul khrims dbang phyug realized that soon the body of the master would totally vanish into lights and decided to collect the remains of the *lama* for future generations. He opened the door of the tent and, reciting fervent prayers, he saw that the body of the master had remained in the same sitting position as before and was levitating one cubit above the ground. His body had decreased in size and was like that of a one year old child. When he touched the body, Tshul khrims felt that it was still hot at the heart level. As soon as he touched it, the body fell down on the ground and the nails of the master were dispersed on the cushion and the folds of his clothes. The body which had decreased in size in a proportional and gradual way was then put into a reliquary but before it left the tent, vertical lines were seen stretching above the place, together with concentric lights, circular ones, some having the form of umbrellas, nets, etc.

Then, when the remains were brought back to the hermitage, the Sixth Kun grol, Hūṃ chen 'gro bdud gling pa, conducted the ceremonies including the practice of the *Kun bzang don gyi phrin las,* the *bDe gshegs 'dus pa* feast offering, the rites of the *g.Yung drung klong rgyas*, etc., which were performed for a hundred days. Many incarnated *lamas*, monks and ordinary people came to pay their homage to Shardza Rinpoche and received blessings from the relics. Most of those who came there recounted having had special experiences during that time or witnessing strange manifestations such as seeing untimely rainbows, rains of flowers, hearing music, etc.

After the ceremonies, Blo gros rgya mtsho and Shardza's younger brother, Tshul khrims bstan 'dzin, distributed the master's possessions to numerous monasteries in Khams, dBus and gTsang, and in particular to sTeng chen dgon pa. The precious relics were then placed in the upper hermitage of bDe chen ri khrod and the nails and hair were placed in a crystal vase. All those who came to see the reliquary were filled with

a sometime involuntary devotion and would shed tears after receiving the blessings.

Later, a proper stūpa made of copper and gold was prepared for the relics in dGe thang, the ritual ceremony being performed by Drang srong Seng ge nyi ma and sKu dbon Blo gros rgya mtsho. Some people reported that from time to time, the relics would emit lights and rainbows, among other extraordinary signs.

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5. The Heritage of the Master

5-1. Upholding the tradition

Tshul khrims bstan 'dzin, Shardza Rinpoche's younger brother, played an important role in the activities of the dGe thang college, although not much is known about his person. He would seem to have kept the tradition of his brother by organizing a program of teachings in Khyung po rtse drug.[325]

The *rgyal tshab*, Blo gros rgya mtsho (1915-1952), also had a significant function both at the hermitage and the college, where he gave yearly teachings on Sūtras, Tantras and rDzogs chen, pursuing the spiritual work of the master down to the middle of the 20th century. He would give profound guidance and instructions to numerous disciples and organize a special training based on the *sDe snod mdzod*. He similarly created a tantric college where the students mostly performed the practices of the Five Supreme Citadels and those of sTag lha me 'bar. In bDe chen ri khrod, he gave teachings on the peaceful and wrathful deities, the Mother Tantras, the *bDe gshegs 'dus pa*, as well as the *rtsa rlung* yoga of *A khrid* and instructions on the *Kun tu bzang po'i snying thig*, creating a meditation college there. During the summer, the students would celebrate Shardza's realization of the Rainbow Body (*'ja' lus*) and the passing away of mNyam med Shes rab rgyal mtshan during winter. The end of the year would be spent performing the fulfillment prayers (*skong gsol*) of the protectors, completed by reverting rites with *gtor ma* (*gtor zlog*). In these colleges, the quarters for male and female practitioners were kept perfectly separate in accord with the rules of the *vinaya*.

[325] I don't know if he has authored any texts for the College or rTse drug hermitage.

In Nyag shod, gSang sngags gling pa opened a meditation college in Byang chub ljon pa'i skyed tshal (near dPal ri drag po gnam lcags yang rdzong) where dBra ston maintained the tradition of Shardza Rinpoche with success.

Another significant disciple of Shardza Rinpoche was Kun mkhyen Tshul khrims bstan pa'i rgyal mtshan from A mdo bKra shis 'khyil (rTogs ldan dgon pa) who founded a philosophical and a meditation college which was still flourishing by the time of dBra ston bsTan pa'i rgyal mtshan. In rGyal rong Brag steng, similar activities were performed by Shes rab ye shes who upheld the master's tradition among the hermits.

5-2. Main disciples

Shardza Rinpoche had numerous disciples, some of which were important local incarnate *lamas*, others anonymous monks, hermits or lay people. Those mentioned by dBra ston at the end of the *Biography* (p. 583 *et seq.*) are the ones he personally met or heard of as being real disciples of the master. Among these were:

- gSang sngags gling pa who is the first among the most important disciples listed by dBra ston; he was also a master of Shardza Rinpoche and played a decisive role in the codification, transmission and publication of some of Shardza's works which was crucial to the development of his tradition;
- *rGyal tshab* Blo gros rgya mtsho who took the direction of the hermitage and dGe thang college after the summer of 1934;
- mChog sprul Zla ba grags pa, who reached Rainbow Body in 1935 (*shing phag*);
- Tshul khrims bstan pa'i rgyal mtshan dpal bzang po, from rTogs ldan dgon pa in A mdo;
- Tshe dbang 'gyur med Byang chub rdo rje rtsal, a *gter ston* from Nyag shod who might apparently be the same as Byang chub rdo rje, the famed root-master of Namkhai Norbu Rinpoche although this needs to be checked properly;
- gShen bstan sKal bzang bstan pa'i nyi ma, from the dBra lineage;
- 'Gro 'dul gling pa, the Sixth Kun grol rin po che, one of the most important *gter ston* of his time who,

according to Lopön Tenzin Namdak Rinpoche, was a very impressive individual;

- bsTan 'dzin nyi ma bzang po, the son of the 5th Kun grol;
- Rig 'dzin mthong grol rtsal, from the Khro tshang lineage;
- *Lama* Rin chen rnam rgyal from Rab bla;
- Rab bla Lha mgon, a hermit;
- Shes rab mchog ldan, a "spiritual son" (*thugs sras*) of Shardza Rinpoche who often served the master as a scribe;
- Tshul khrims dbang phyug, the yogi who wrapped up Shardza's body as he was reaching the Rainbow Body;
- Theg mchog phrin las, an incarnate *lama* from sTag zhig;
- Pad sprul Zla ba rgyal mtshan;[326]
- lCang sprul bsTan 'dzin dbang rgyal;
- Shes rab rnam rgyal, the *mchog sprul* of Rin spungs dgon pa in Shar khog;
- bsTan 'dzin dbang rgyal and Lung rtogs rgya mtsho from mDa' chen;
- *sprul sku* Tshul khrims rgyal mtshan from Tre tshang;
- Yid bzhin dbang rgyal from the Khro tshang lineage;
- dBal sprul g.Yung drung tshul khrims bstan 'dzin dbang po, an important *sprul sku* belonging to the lineage of gSang sngags gling pa;
- g.Yung drung bstan pa'i nyi ma, an abbot of Gong rgyal monastery;
- Drang srong Tshul khrims mchog rgyal;
- gShen btsun Tshul khrims rgyal mtshan;
- bsTan 'dzin rgyal mtshan from the Yang ston lineage in Nepal;
- rNam rgyal grags pa from the dBra lineage;
- Drang srong Seng ge nyi ma, an important *lama* from sTag zhig;
- 'Dzing rtogs ldan Tshul khrims phun tshogs;
- Tshul khrims dri med from Thar bde monastery;

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326 The *Pad sprul* lineage represents the incarnation line of the sons of Kun grol rin po che.

- Khyung nag mkhan po Tshul khrims phun tshogs;
- sPyang dpon bsTan 'dzin rin chen;
- sMon sras 'Chi med bstan 'dzin;
- 'Bum sprul Yid bzhin legs grub;
- gNas sprul Tshe dbang 'gyur med;
- 'Chi med dbang po, the *sprul sku* of bKra shis 'khyil;
- gDong lu bsTan pa dar rgyas;
- sPrul sku Lung rtogs rgya mtsho;
- Bo legs dKon mchog kun dga';
- Nyi shu sprul sku from Khro chen;
- g.Yung drung mthu rtsal from Khro chen;
- Tshe dbang nor 'dzin, the *nang so* of Khro chen;
- Re (bs)kong Bla ma mthar phyin;
- rNam dag don ldan, a hermit from rTse drug;
- bsTan pa phun tshogs from sMan ri;
- rTogs ldan Zla ba grags pa;
- *lama* Tshul khrims g.yung drung;
- gTer sras rin po che bsTan 'dzin tshul khrims;
- Nyi ma rgyal mtshan from Khyung po;
- g.Yung drung bdud 'dul from Khyung po;
- sKal bzang g.yung drung;
- Khyung sprul g.Yung drung mchog dbang;
- gTsug dbon Bla ma rig 'dzin;
- rTogs ldan dbang lu, from Zer 'phro;
- *lama* Tshul khrims dbang rgyal; and
- sMon rgyal sKal bzang rdo rje.

Among the important donors who helped Shardza Rinpoche in his spread of Bon teachings were:

- Lha dbang nor bu, king of Khro skyabs;
- bsTan 'dzin dbang chen, king of Brag steng;
- mThu stobs dbang po, king of dGe bshes;
- Lha dbon, king of Gling tshang;
- the rMe'u king of rNga ba district; etc.

As we have seen, Shardza Rinpoche also encountered and had spiritual exchanges with several famous Buddhist masters of his time but it would be daring to consider him as an open advocate of the *Ris med* movement that spread in Eastern Tibet in the later part of the 19th century and early decades of the

20th. It would be daring since most of the *Ris med* masters were not only tolerant with other traditions (as Shardza certainly was) but they would often practice the main texts of these other traditions and spread these lineages within their own school. This was not the case with Shardza Rinpoche. He is described as having kept his Bon tradition perfectly conform to the purity demanded by the sMan ri hierarchy and he thus considered himself as a naturally qualified representative of this lineage. The disputes created by the embittered *dge bshes* Shes rab grags pa in 1920 had repercussions down to the present day even if the arguments of the *dge bshes* were officially driven away by a letter from the sMan ri abbot Phun tshogs blo gros written in 1925.[327] However, it seems that the traces left by these polemics had a lasting effect, still visible in the new sMan ri monastery in Dolanji. In Eastern Tibet, Shardza's tradition has remained extremely popular in rNga ba, Khams, etc. It has even spread down to the Dolpo valleys of Nepal where the present head of the Yang ston lineage sharing the same name as Shardza Rinpoche — bKra shis rgyal mtshan — is keeping its flame alive. The teachings of Shardza have also started to spread to western countries and Dzogchen Samten Ling, a Bon po hermitage located in France, is even mostly centered on this tradition.

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[327] When Shardza Rinpoche was in rTogs ldan dgon pa in 1920, he met Shes rab grags pa although nothing is said in the *Biography* about this nor in text no. 363. According to Lopön Tenzin Namdak (Shambhala Center, Paris, 1999) who drew my attention to this problem, Shes rab grags pa was an active representative (a *rgyal tshab*) of the g.Yung drung gling monastery and criticized Shardza Rinpoche for his tolerance toward New Bon and his personal spiritual interest in this tradition. As we have seen, these accusations, which go back to on an apparent misunderstanding during the meeting of both masters, were rejected by the then sMan ri abbot, the highest Bon authority of the time.

PART TWO

CATALOGUE OF THE *SHAR RDZA BKA' 'BUM*

VOLUME 1 [KA]

DBYINGS RIG RIN PO CHE'I MDZOD — I

The first and second volumes of Shardza Rinpoche's *Collected Works* (*bKa' 'bum*) are dedicated to what appears as the author's *opus magnum*, namely the *Precious Treasury of Space and Awareness* (*dByings rig rin po che'i mdzod*). This *Treasury* is considered as the sum of all rDzogs chen teachings written by someone who has fully reached the ultimate result of this Path, with his realization of the Rainbow Body (*'ja' lus*). There are to my knowledge four editions of this work, all in a two-volume set:

— the first one was printed at the Shar rdza bde chen ri khrod hermitage and was established by Shardza Rinpoche himself;[1] there must have been a first manuscript compilation which served as the basis of the xylographic edition printed at his hermitage;[2]

— the second one is the lithographic version prepared by Khyung sprul 'Jigs med nam mkha'i rdo rje *ca.* 1955 in India, i.e. some 20 years after its author reached Rainbow Body;

— the third one is simply a reproduction of the preceding one;[3] and

— the last one, based on the first version, was prepared for the *ca.* 1990 edition of the *Shar rdza bka' 'bum* in Chamdo which is catalogued in these

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[1] There are numerous original xylographs from the Shar rdza prints in the Library of the Ecole Française d'Extrême Orient which were acquired by André Migot in Khams in the 1940s. See Ngawang Dakpa, *Catalogue du Fonds Tibétain de la Bibliothèque de l'Ecole Française d'Extrême-Orient — Fonds Migot, passim* (see also here in Appendix III). However, there is unfortunately no copy of the *dByings rig mdzod* among these. As we have seen in Part One, most of these original xylographs that Shardza Rinpoche commissioned were printed on the woodblocks prepared by the famed wood-carver of sDe dge called dBang phyug.

[2] And necessarily different from the *Zab gnad 'byed pa'i lde mig* which served as we have seen above as a first draft.

[3] Reproduced under the title *dByings rig rin po che'i mdzod — A Synthetic Treatise on the Bonpo Traditions of Dzogchen Meditational Practice by Shar rdza Bkra shis rgyal mtshan*, Delhi 1972, 2 volumes.

pages; it was apparently based on a previous set of xylographs available at Shardza's hermitage which must most certainly correspond to the version 1 mentioned above.[4]

There may have been a fifth version (most certainly in a manuscript form) presented as a "corrected" one published in the 1920s by some editor in g.Yung drung gling monastery who expurgated some references made by Shardza Rinpoche in his work that displeased the g.Yung drung gling orthodoxy. There may also exist manuscripts copies of one of the first three versions but given the wide spread of Shardza's *Collected Works* in Eastern Tibet, it is unlikely that other xylographic editions ever existed. Obviously some manuscripts may be mentioned in sources I have not checked and this would need more research.

1.
dByings rig rin po che'i mdzod gsang ba nges pa'i rgyan ces bya ba

a. 1-525

b. *Ka — dByings rig mdzod*

c. See § [c] to no. 2 for the full colophon.

d. The *dByings rig mdzod* is certainly one of the most important compositions among Shardza Rinpoche's *bKa' 'bum* and an extremely significant work for the whole Bon po tradition of rDzogs chen. It can only be paralleled with works such as *The Precious Treasury of the Supreme Vehicle* (*Theg mchog rin po che'i mdzod*) by Klong chen pa (1308-1364) with which it bears common themes and explanations. This masterpiece of *rDzogs chen* thought and practice is clearly centered on the Oral Instructions or Precepts Series (*Man ngag sde*), although it also tackles (mostly in volume II) the main themes and practices of both the Mind and Space Series (*Sems sde* and *Klong sde*), even though this is done in a limited form.

[4] The version of the cycle included in the edition in 333 volumes of the *Bon gyi brten 'gyur chen mo* (vol. 278 and 280) is a reproduction made from the Chamdo set.

The text has an awkward crypto-sanskrit title on its cover page and a second title in Zhang zhung language which runs as follows:

Mu ye ha ra pu rad mu gung u ya de ded ne ra da dod ci.

— *Mu ye* means Space (*dbyings*),
— *Ha ra* usually means Wisdom (*ye shes*) and has to be understood here as Awareness (*rig pa*);
— *Pu rad* usually means Jewel (*nor bu*) but has to be understood here as meaning "Precious" (*rin po che*);
— *Mu gung* stands for Treasury (*mdzod*) and has often the meaning of storeroom (*bang mdzod* or *mdzod khung*);
— *U ya* is for Secret (*gsang ba*);
— *De ded* means Certain (*nges pa*) or Definitive; and
— *Ne ra* which usually means mirror (*me long*) stands here for Ornament (*rgyan*).
— *da dod ci* corresponds to the Tibetan *ces bya ba* and indicates here a title.

The title can thus be rendered as *The Precious Treasury of Space and Awareness known as the Ornament of the Definitive Secret* (*dByings rig rin po che'i mdzod gsang ba nges pa'i rgyan ces bya ba*). This by no means signifies that the work was translated from the language of Zhang zhung since adding a title in this language is simply a traditional way of acknowledging the spiritual debt the Bon po tradition owes to its Zhang zhung cultural and spiritual heritages.

This *Treasury* is basically divided into two large sections making up its two separate volumes: the first one deals with the Base (*gzhi*) of the natural state, while the second one discusses the Path (*lam*) and the Fruit (*'bras bu*) of Buddhahood.

This first volume concerned with the exposition of the instructions on the Base (*gzhi khrid*) covers chapters 1-10 of the work. These mostly deal with the explanation of the Natural State (*gnas lugs*) and the manner in which the Essence of Those Thus Gone (*de bzhin gshegs pa'i snying po*) encompasses the nature of beings. It also explains the main classifications of rDzogs chen tantras (*rgyud*) and their subdivisions, as well as the nature of pledges (*dam tshig*), together with a detailed analysis of the Base (*gzhi*) of the Natural State and its epiphany (*gzhi snang*). Some explanations are also centered on the nature of channels (*rtsa*), winds (*rlung*) and seminal essences (*thig le*), as

well as other tantric and non-tantric topics. The basic structure of this first volume appears as follows:[5]

1. the existence of the Essence of Those Thus Gone (*de bzhin gshegs pa'i snying po*) within the body of all sentient beings;
2. the nature of Tantra and its literary cycles;
3. the explanatory methods of rDzogs chen Tantras;
4. the instructions associated with these Tantras (the chapter is actually dedicated to the nature and structure of initiation rituals, *dbang*);
5. the explanation of the various pledges (*dam tshig*);
6. the description of the natural state of the primordial Base (*ye thog gzhi'i gnas lugs*);
7. the explanation of the manifestations arising from the Base (*gzhi snang*);
8. the explanation regarding channels (*rtsa*), winds (*rlung*), seminal essences (*thig le*) and letters (*yi ge*) located on the petals of the channels;
9. a fuller explanation of the data exposed in chapter one and now centered on direct introductions (*ngo sprod*); and
10. the explanation regarding the nature of beings, their outer and inner elements (*phyi nang 'byung ba*), the differences between the Basis of All (*kun gzhi*) and the Absolute Body (*bon sku*) and eventually the differences between conditioned mind (*sems*) as a discursive process and primordial wisdom (*ye shes*). This last section includes detailed explanations regarding light (*'od*), Bodies (*sku*), wisdom (*ye shes*), luminous spheres (*thig le*) and the nature of Awareness (*rig pa'i rang bzhin*).

An interesting section in chapter 2 deals with the three main collections of rDzogs chen texts used in the Bon po tradition, namely:

1. the *Cycle of Minor* [*Treatises*] *on Mind* (*Sems phran gyi skor*) which makes up the main works of the Mind Series (*Sems sde*); these were discovered in 'Bri mtshams mtha' dkar by gShen chen Klu dga' (995-1035) in 1017 AD;

[5] I have prepared a separate study of this *Treasury*, including its mentioned and unnamed sources which I hope to publish soon, together with a detailed table of contents of the various sections of the two volumes making up the *dByings rig mdzod*.

2. the *Cycle of Proclamations* (*bsGrags pa'i skor*) corresponding to the *Three Cycles of Proclamations of the Great Perfection* (*rDzogs chen bsgrags pa skor gsum*) which were discovered in 1088 AD by bZhod ston dngos grub and which are associated with the set of the *Great Expanse of the Supreme Peak of the Great Perfection* (*rDzogs chen yang rtse klong chen*) revealed by the same *gter ston*;
3. the *Cycle of the Orally Transmitted* [*Texts*] (*bKa' brgyud kyi skor*) corresponding to the *Oral Transmission of the Great Perfection in Zhang zhung* (*rDzogs chen zhang zhung snyan rgyud*) which forms the core of all rDzogs chen teachings within the Bon tradition and were never hidden as treasures.

Shardza Rinpoche's most important sources not included in these three sets are the *Ye khri mtha' sel*, the *lTa ba thog bab*, the *rDzogs chen gser zhun* and the *rDzogs chen gser thur*, among many others.

See below entry [d] to text no. 2 for a fuller account on the history and contents of the *dByings rig mdzod*.

VOLUME 2 [KHA]

DBYINGS RIG RIN PO CHE'I MDZOD — II

2.
dByings rig rin po che'i mdzod las lam dang 'bras bu'i khrid

a. 1-519

b. *Kha — dByings rig mdzod*

c. The very long colophon is transcribed here in full (p. 514.1): *dbyings rig rin po che'i mdzod ces bya ba/ rtse mo'i brgyud sde chen po bzhi bcu rtsa gnyis dang gzhan yang rdzogs chen gyi rgyud mang po las btus pa 'di yang/ sngar sor shing mo sprul lor nyag yul gyi sgrub phug zang mdzod ma ru yod dus rgyud 'di dag dang mjal tshe mi phyed pa'i dad pa thob pa la/ phyi rabs pa dag gi nyams su len bde'i gdams ngag gcig dril zhig 'dri na snyam yang sngon chad bla ma rnams kyis kyang brtags pa lnga'i snod dang ldan pa la gcig brgyud mdzad pa ma gtogs bka' rgya dam por yod pas/ rgya bkral ma nus pa'i nub gcig la rgyud kyi yi ge po ti rnams sngas su bzhag nas gsol ba btabs te brtag dpyod byas pas/ nam stod tshun chad la rtags gang yang ma byung ba'i tho rengs tsam na cung zad 'thibs pa'i mnal lam du/ bdag gi mdun du gter ston gsang sngags gling pa bzhugs nas snang/ de'i tshe bdag gi snying ka nas rgyu gser zhun las grub pa'i sangs rgyas kyi sku khyud gang pa tsam rang brdol gyi tshul du byung ba/ phyag g.yas pas gsang* (p. 515) *gling la ngom pa'i tshul gyis sku de las 'od zer nyi ma'i zer ltar shar nas snang la/ gsang gling gis kyang de 'dra ba zhig phyag gis bsnams nas bdag la tshur bstan snang byung/ yang de'i rjes nas bdag gi snying ka nas gshang chung zhig rang brdol gyi tshul du byung ba phyag gis bkrol bas sgra chen po mi 'dug kyang rgyun ring ba snang la/ de 'phral rang gi snying ka nas bug pa mgo shang tsam har gyis brdol song ba'i 'jigs bsngangs kyis gnyid las sad byung ba la/ de rjes gsang gling la de bzhin zhus pas shin tu rten 'brel bzang bas/ rgyud kyi dgongs don mdor bsdus pa zhig cis kyang mdzad dgos kyi bka' gnang bas/ rang gis kyang rten 'brel legs shing bla ma'i gnang ba thob pas da 'dri dgos snyam nas yod skabs na/ phyis me mo lug lo la bka' drin sum ldan gyi bla ma gsang bdag dran pa bdud 'dul gyi rnam par 'phrul pa dbra sprul bstan 'dzin dbang rgyal de nyid kyi ye*

shes sgyu ma'i skur mngon par bzhengs pa'i mkhas grub chen po dbra sprul bskal bzang bstan pa'i nyi ma dpon slob zung nas lha rdzas dri med kyis mtshon te (p. 516) *rdzogs chen grub mtha' tshul bzhin du bstan pa'i gdams ngag gcig dril zhig 'dri dgos zhes gsung gis dbugs dbyung gnang ba dang/ de 'phral kun grol rin po che'i sras padma rgyal po'i sku phreng bzhi pa gnyis snang gi mchog sprul gcig pa bstan 'dzin nyi ma bzang po nas kyang de bzhin bskul ba mdzad pa dang/ ma zad dge sprul yid bzhin legs grub dang/ nyag bya btang mchog sprul nyi ma'i mtshan can sogs skal ldan mang pos yang yang bskul ba la brten nas/ rang gzhan gyi grub pa'i mtha' la cung zad mjal ba'i shar rdza'i bya bral bkra shis rgyal mtshan de nyid kyi ming gzhan du/ phyir ltar dri med snyin po/ nang ltar 'jigs med dbang po/ gsang ba ltar rig pa rang shar zhes phyi nang gsang ba'i ming gi cod pan 'chang pa po gang des/ rtsa gsum mkha' 'gro'i 'du gnas chen po g.yung drung lhun po'i drang srong dgyes pa'i dga' tshal dben pa'i yon tan du ma'i yongs su brgyan pa'i gnas su gtan la phab pa la/ sa mo bya yi lo zad pa gnyis char mthar phyin pas/ phyin chad gdams ngag 'di la brten pa'i blo zad bon zad kyi rnal 'byor pa nam mkha'i* (p. 517) *skar ma'am/ sa gzhi'i dreg pa tsam du 'byung ba'i rten 'brel kyang shugs las 'grigs pa la/ thog ma'i yi ge pa ni dam pa de'i rjes su bzung ba'i theg pa chen po la mos pa lam du byed pa'i dge sbyong ba shes rab mchog ldan bdag gis dag snang dang mos gus thun min dang bcas pas sor mo'i gar bsgyur bas/ rdzogs pa chen po'i bstan pa'i nyi ma 'od po ches sa steng kun tu khyab nas sems can thams cad kun tu bzang po'i gtan srid zin pa'i rgyur 'gyur bar gyur cig/*

d. This volume contains the main instructions on the Path and its Fruit (*lam 'bras*), covering chapters 11-21 of the work. The themes of these chapters are as follows:

11. a general introduction on how to guide practitioners on the various stages of the path, including the introductory teachings on the fixation of mind (*sems 'dzin*) and resulting experiences; it also explains how to stabilize the experience of the natural state (*gnas lugs*) of the individual, how to avoid spiritual deviations (*gol sa*) and treats in details the subjects of Calm Abiding (*zhi gnas*) and Superior Vision (*lhag mthong*), as well as the various classifications of individual capacities;

12. the superiority of the Oral Transmission (meaning here the *Zhang zhung snyan rgyud*) over all other teachings; the meaning of what is actually the Great Perfection and its classifications into Mind, Space and Precepts Series;
13. the three ways of teachings rDzogs chen; its special preliminaries; the main practice (*dngos gzhi*) of the Great Perfection expressed in terms of View (*lta ba*), Meditation (*sgom pa*), Conduct (*spyod pa*) and Fruit (*'bras bu*); the combined practices of Mind and Space Series;
14. the instructions on Cutting-through-Rigidity (*khregs chod*), the main practice leading to the actual experience of the Natural State of the mind; the superiority of the Precepts Series over those of the Mind and Space Series; the actual practice of integrating Awareness (*rig pa*);
15. the general instructions on Passing-over-the-Crest (*thod rgal*), including the ten superiority over *khregs chod*; the instructions on the four Lamps (*sgron ma bzhi*);
16. the specific practice of Passing-over-the-Crest with its technical key points; the arising of the Four Visions (*snang ba bzhi*); the three supportive precepts;
17. the instructions on the Visions of the Night (*mtshan snang*), i.e., dark retreats (*mun mtshams*), describing the key points of practice and the arising of the Five Visions (*snang ba lnga*);
18. the various instructions dealing with direct introductions (*ngo sprod*);
19. the description of signs occurring as indications of the progress in the practice, including signs linked to previous lives, to the preliminaries (*sngon 'gro*), to the main practice (*dngos gzhi*), to liberation obtained during this life for the practitioners of excellent capacities;
20. instructions on the *post-mortem* states and the next life for practitioners of medium and ordinary capacities, including a detailed description of the various *bar do* states and related practices;
21. the description of the Fruit (*'bras bu*) of Buddhahood and its various modalities such as the displays of Bodies (*sku*), Wisdoms (*ye shes*), Light

(*'od*), as well as an abridged description of the Body, Speech, Mind, Qualities and Activities of enlightened Buddhas.

According to the colophon, the impetus which set off the composition of the *dByings rig mdzod* was the access to a set of rDzogs chen Tantras (*rgyud*) Shardza had in sGrub phug Zang(s) mdzod ma in Nyag yul in 1905 (*shing mo sprul*).[6] He reflected on the fact that the oral instructions of rDzogs chen were given in very strict conditions, such as in a single transmission (*gcig brgyud*) mode. One night, as he was not able to break the seal covering his understanding of some of these teachings, he left aside the books he was studying and recited prayers to uncover the true meaning of the texts. However, no signs occurred until dawn: as he was asleep, he saw gTer ston gSang sngags gling pa appear before him and he also saw a small statue of a Buddha made of molten gold appear in his heart. The statue started to emit rays similar to the rays of the sun. gSang sngags gling pa was holding a similar one in his hand and showed it to Shardza. After this, Shardza saw a small *gshang* bell appear spontaneously in his heart and he took it in his hand: it was not producing a huge sound but it was resonating for a long time. But just as he was ringing it, he felt a hole — the size of a head — opened in his heart and was so frightened that he woke up. Shardza Rinpoche later discussed his dream with gSang sngags gling pa who said it was very auspicious and he exhorted him to write down a summary of the meaning of Dzogchen tantras. Shardza also thought this was an auspicious sign and as he was also requested to compile such kinds of instructions by several other important masters,[7] he started the task in 1907 (*me mo lug*). He wrote it in the hermitage of Drang

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[6] According to his biography, the event occurred in 1906 (*me rta lo*), when Shardza Rinpoche did a retreat in sGrub phug Zangs mdzod ma which is located next to Brag g.yab monastery. As we have seen in Part One, during this retreat, he had a vision which deepened his experience of the natural state to such an extent that he started to take short notes that he later elaborated into the *dByings rig mdzod* itself.

[7] Such as dBra sprul bsKal bzang bstan pa'i nyi ma, the incarnation of dBal 'bar stag slag can (dBra sprul bsTan 'dzin dbang rgyal, 1832-?), Shardza's first root-master; bsTan 'dzin nyi ma bzang po, the 4th Pad rgyal sprul sku (the incarnation lineage of the Son [*sras*] of the first Kun grol rin po che); dGe sprul Yid bzhin legs grub; mChog sprul Nyi ma, a yogi mentioned in the prophecies of O rgyan Sangs rgyas gling pa, etc.

srong dgyes pa'i dga' tshal on the g.Yung drung lhun po mountain range and completed the work in 1909 (*sa mo bya*). His scribe was Shes rab mchog ldan. In the colophon, Shardza Rinpoche gives his three other names (outer, inner and secret) as follows:

— his outer name was Dri med snying po,
— his inner name was 'Jigs med dbang po, and
— his secret name was Rig pa rang shar, a direct hint at his previous incarnation as rDza bo Rig pa rang shar, the famed discoverer of the *lTa ba thog bab* cycle.

3.
dByings rig rin po che'i mdzod kyi dogs sel mun gsal sgron ma

a. 521-534

b. dogs sel

c. *ces rang lugs kyi mtshan nyid pa kha cig gis bskul ba dang/ gzhan sde'i zur za 'gog pa'i phyir du -- shar rdza'i bya bral 'jigs med dbang pos kun bzang bde chen khrod du bris pa dge'o/ tha tshan mu tsug smar ro//*

d. This short text contains Shardza Rinpoche's answers to the criticisms formulated by some unnamed followers of Bon regarding the contents of the *dByings rig mdzod*.[8] The author does not quote the critics directly, as it is sometimes the case in this literary genre. He nevertheless states what their criticisms are and answers them in detail with sometimes a rather dryly tone and contemptuous style. The core of the criticisms is that, according to some Bon po monks, the *dByings rig mdzod* is nothing more than a copy of rNying ma works. In this, the critics probably have in mind famed works such as the *Theg mchog mdzod* and the *Tshig don mdzod* by Klong chen pa (1308-1364). It is true that there are some obvious similarities between these three works. However, Shardza has carefully documented his original work, as well as his answers and undertook to explain the contents of the

[8] He styles them as a few intellectuals from a monastery (*grwa sa'i rtog ge kha cig*, on p. 522 of this text) which in this case refers to g.Yung drung gling. Elsewhere (p. 532), he mentions some Bon po monks from the same monastery (*grwa sa'i Bon btsun kha cig*) as his opponents. These must have been supporters of Shes rab grags pa.

dByings rig mdzod itself, showing that, if indeed there are thematic and semantic similarities with the Great Perfection of the "others" (*gzhan sde*, i.e, the rNying ma pas), these themes are in fact to be found in the Bon po literature proper, i.e. in authoritative works that the critics are in one way or the other supposed to know or to have studied and practiced. According to Shardza Rinpoche himself (p. 525), some chapters have no direct counterpart in the rNying ma pa system, such as chapter 3 which deals with certain Bon po kabalistic ideas on the Tibetan alphabet, etc. In several instances, the author blames what clearly appears to him as the ignorance of his opponents, as most of his sources should be clearly known to them.

In the course of the work, Shardza names the six masters of the past whose works inspired him or on which he based his own explanations:

— rJe btsun Yar me ba,
— gNyos Tshul khrims rgyal mtshan,
— 'Gro mgon Blo gros rgyal mtshan,
— mKhas grub sGa ston Tshul rgyal (Tshul khrims rgyal mtshan),
— mNyam med Shes rab rgyal mtshan, and
— sMra dbang Nyi ma bstan 'dzin.[9]

At the end of this work, (p. 532 *seq*.), he answers another criticism regarding his use of the deity name 'Od dpag med, which is according to him found in the *mDo dri med* (quoting the verse: *rnam gsal lhang nger sangs rgyas 'od dpag med*), as well as in the *Nam mkha' spyi gcod* rediscovered by sPrul sku Blo ldan snying po (1360-?). In this latter work, it appears as a name qualifying the deity Bye brag dngos med (localized on the western side of the maṇḍala, like Amitābha).[10]

[9] All are well-known authorities whose works are important references used in the sMan ri tradition (*sman ri lugs*).

[10] As explained by Shardza, in the cycle of the *Nam mkha' spyi gcod*, each of the five Buddhas is given a qualifier associated with light, in the following manner:

— gSal ba rang 'byung in the East = 'Od 'gyur ba med pa (Immutable Light);
— dGe lha gar phyug in the North = 'Od 'khrul pa med pa (Undeluded Light);
— Bye brag dngos med in the West = 'Od dpag tu med pa (Infinite Light);

In the text itself, Shardza mentions two of his most important works (p. 531): the *sDe snod mdzod* (nos. 4-8, started in 1912 and completed in 1913) which describes the teachings of Sūtras, Tantras and rDzogs chen; and the *sDom gsum* (nos. 10-13, started in 1914) which is concerned with the three kinds of vows (self-liberation vows, altruistic vows and tantric vows). He also mentions the collection of his own works, counting at the time of writing this polemical text a total of thirteen volumes (p. 531).[11]

The present work is thus apparently a later one, obviously written after the diffusion of the *dByings rig mdzod* and the ensuing success of its teachings in many Bon po monasteries in Khams and adjacent areas. This success was clearly the cause which motivated the critical attitude of the polemicists. In fact, some authorities of g.Yung drung gling and sMan ri monasteries were considering the spread of Shardza Rinpoche's teachings as a danger for the already established traditions of *g.yung drung bon* since the charisma of Shardza himself attracted him the devotion of many a follower. However, Shardza Rinpoche faithfully followed the teachings of the illustrious masters he encountered and he was himself so devoted to mNyam med rJe rin po che (Shes rab rgyal mtshan, 1356-1415) that his sole intent was to follow the great master's footsteps in establishing the tradition of Bon on solid roots and qualified transmissions.[12] With the exception of the *sKu gsum don rgyud* and perhaps a

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— dGa' ba don grub in the South – 'Od chags pa med pa (Unbreakable Light); and
— Kun snang khyab pa in the center = 'Od nub pa med pa (Everlasting Light).

I am not sure if these qualifiers have to be taken as further names of these Buddhas but in the case of Bye brag dngos med in the West, as stated in the *mDo dri med* (quoted by Shardza in this text p. 532), 'Od dpag med is clearly associated with the western pure realm of bDe ldan (The Blissful One). The author also refers to some minor Sūtras (*mDo phran*) revealed by gNyan 'Thing (i.e. gNyen mthing Shes rab rdo rje) in which it is said that gShen lha 'od dkar appears on the tiara worn by 'Od dpag med.

[11] This probably means that this work was written after 1920, the earliest occurrence of the mention of the collection in 13 volumes in the *Biography* (p. 324).

[12] On many private occasions, Lopön Tenzin Namdak Rinpoche often stressed the importance of mNyam med Shes rab rgyal mtshan's influence on Shardza Rinpoche's works. The inclusion of some of the former's texts into Shardza's *Collected Works* (such as nos. 329, 330) clearly concurs with this.

couple of other works whose affiliation is still unclear, all sources used by Shardza in the *dByings rig mdzod* are traditional *g.yung drung bon* authoritative texts.[13]

[13] As we have seen above, the *sKu gsum don rgyud* (which is according to Lopön Tenzin Namdak identical with the *Yab sras don rgyud*) is a *gter ma* revealed by gSang sngags gling pa in 1885. This work has a tremendous importance for the *dByings rig mdzod* and even more so for the *sKu gsum rang shar* for which it is the source of the author's inspiration. See below the texts included in volume 11.

VOLUME 3 [GA]

sDE SNOD RIN PO CHE'I MDZOD — I

The *sDe snod rin po che'i mdzod* is an important work for the Bon tradition as it covers the teachings of Sūtras, Tantras and rDzogs chen, explaining their specific practices in great details.[14] In general terms, the teachings of Sūtras belong to the Path of renunciation (*spang lam*) in which the adepts renounce or avoid passions and engage in various kinds of practices, mostly subsumed under the twofold heading of Calm abiding (*zhi gnas*) and Superior Insight (*lhag mthong*). Through the mastery of these meditation techniques, they should reach the Fruit of the Path within one *kalpa*. In the practice of Tantras, adepts mostly perform rituals and meditate on the principles of the Generation Stage (*bskyed rim*) and Perfection Stage (*rdzogs rim*). By engaging in the yoga of these two Stages, tantric practitioners should reach Buddhahood within three or seven lives. In the system of the Great Perfection (*rdzogs chen*), adepts engage in various meditation techniques, the most important being those of Cutting-through-Rigidity (*khregs chod*) and Passing-over-the-Crest (*thod rgal*) through which they should reach Enlightenment in this very life, after death or in their very next rebirth. The *sDe snod mdzod* itself is composed of a root- text (no. 4), a table of contents (no. 5) and a detailed commentary (nos. 6-7). The author's approach in this work is quite similar to that of 'Jigs med gling pa's famed *Yon tan mdzod* with which it shares a comparable structure.

4.
sDe snod rin po che'i mdzod yid bzhin 'byung ba'i gter zhes bya ba

a. 1-123.

b. *rtsa ba.*

c. *sde snod rin po che'i mdzod yid bzhin 'byung ba'i gter zhes bya ba/ lcags khyi zla 6 pa'i tshes 9 la dbyings nas ye shes kyi ḍakki mas g.yung drung gi tshig rkang* (p. 123) *zab mo bzhi'i*

[14] This is true for the *mdo* and *gsang sngags* instructions, whereas the rDzogs chen section is treated in a more condensed form. For further details on the Great Perfection, Shardza is implicitly referring his reader to his *dBy-ings rig mdzod* or his *sKu gsum rang shar*.

lung bstan gyi glus rten 'brel gyi mtshams sbyar nas slar chu glang zla 10 tshes la shar rdza'i bya bral 'jigs med dbang pos g.yung drung lhun po dpal gyi ri la sbyar ba'o/.

d. This text is of paramount importance for the correct and full understanding of what the specific practices of Sūtra, Tantra and rDzogs chen actually are. It is the versified root-text of the *sDe snod mdzod* cycle which was composed in 1913 (*chu glang*). The source of the composition is the vision of the Wisdom Sky Dancer (*ye shes kyi ḍākki ma*) in 1910 which served as the impulse for the writing of the text. Then, Shardza Rinpoche continued the redaction in 1912 (*chu byi*) and completed it in 1913. That same year he also completed the commentary (text no. 6). The text itself contains 21 chapters with the following themes:

I. Sūtra teachings

1. How to attend a spiritual master.
2. Reflecting on the preciousness and rarity of the obtainment of a human body.
3. Reflecting on impermanence.
4. Reflecting on the sufferings of the three lower destinies and on the unsatisfactory nature of conditioned existence.
5. Reflecting on karma and its results.
6. Collecting the two accumulations.
7. The reflection on the qualities of Great Liberation (*thar pa chen po*).
8. The practice of Refuge.
9. The practice of the Mind of Perfect Purity (*byang chub kyi sems*).
10. The practice of Calm Abiding and Superior Insight.

II. Tantric teachings

11. A general introduction to the principles of Tantric teachings.
12. The four Initiations (*dbang bzhi*) as the entrance door to the Path of Tantric teachings.
13. View, Meditation and Conduct according to Secret Formulas.[15]

[15] This chapter describes the basics of the Development Stage (*bskyed rim*).

14. Explanation of the vows or commitments (*dam tshig*).
15. The practice of the Perfection Stage (*rdzogs rim*) including the yoga of the Inner Heat or Fierce Lady (*gtum mo*).
16. The practice of the Illusory Body (*sgyu lus*) and the daytime yoga.
17. The practice of Clear-Light (*'od gsal*) and the dream yoga (*rmi lam*).
18. The integration of death within the Path and the instructions on the lower door (*'og sgo*).[16]

III. rDzogs chen teachings

19. The explanation of the abiding mode of the Base of the Great Perfection.
20. The explanation of the extraordinary Path of the Great Perfection (including a brief description of the practices of *khregs chod* and *thod rgal*).
21. The explanation of the Ultimate Fruit of Buddhahood.

5.
sDe snod rin po che'i mdzod kyi sa bcad 'phrul gyi lde mig

a. 125-182.

b. *sa bcad*.

c. *ces pa 'di ni re bkong gi sngags grub chen po g.yung drung phun tshogs kyis ring nas bskul ba dang/ nye bar a 'dom rnga yul gyi 'dus sde chen po bkra shis 'khyil gling du sde snod mdzod kyi bshad sgrub kyi srol chen po 'dzug pa'i skabs su bshad gral gyi btsun pa bzod pa dang ngag phrin gnyis nas bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pas g.yung drung bon gyi bstan pa dar zhing rgyas pa'i rkyen du gyur cig/ dge'o//.*

d. This text contains the detailed table of contents giving the topical outline (*sa bcad*) of each chapters of the root-text (*rtsa ba*, no. 4). It is an extremely useful reference for identifying without error the various themes exposed in verse form in the root-text (if one lacks the commentary,

[16] These latter instructions refer to sexual techniques involving various yogas with and without partner (whether with a visualized one or a concrete one).

see nos. 6-7). It was written by Shardza Rinpoche at the behest of three of his disciples: g.Yung drung phun tshogs, an important yogi practitioner of the Re bkong area (he is known as the *re bkong sngags sgrub chen po* in the colophon); and two monks from the bKra shis 'khyil gling monastery — bZod pa and Ngag phrin — who adopted the explanatory tradition of the *sDe snod mdzod* in their monastic curriculum. Although undated, the text was obviously composed after the spread and first transmission of the *sDe snod mdzod* itself. This *sa bcad* might simply be a reworking of a basic structure which Shardza Rinpoche must have used for elaborating the root-verses.

6.
sDe snod rin po che'i mdzod kyi 'grel pa gshen bstan gsal ba'i sgron ma nyi zla'i sprin gyi gur khang zhes bya ba

a. 183-767.

b. *sde snod mdzod* (verso).

c. The real colophon is given in entry [c] of text no. 7 in the next volume. Here a line simply states the name of the copyist: *yi ge pa ni dbra sprul zla ba grags pa bstan pa'i rgyal mtshan dpal bzang pos bstan pa 'ba' zhig thugs la bcangs nas bya pa'o/ tha tshan mu tsug smar ro/ dge'o/ dge'o/ dge'o//.*

d. This first part of the commentary covers the first ten chapters or themes of the *sDe snod mdzod*, namely all the instructions associated with Sūtra teachings. The copyist of this volume was dBra sprul Zla ba grags pa, a famous figure of Bon in the early 20th century. He is known as Kun bzang Nam mkha'i snying po and reached Rainbow Body (*'ja' lus*) at the end of his life, a year after Shardza Rinpoche himself achieved the same result. His biography is included in the present collection (see below no. 326).

VOLUME 4 [NGA]

sDE SNOD RIN PO CHE'I MDZOD — II

7.
sDe snod rin po che'i mdzod las 'bras bu gsang sngags kyi theg pa'i 'grel pa gsang don gsal ba'i sgron ma

a. 1-616.

b. *sde snod mdzod* (verso).

c. p. 614: *sde snod rin po che'i mdzod le'u nyer gcig la 'grel pa glegs bam gnyis su bzhugs pa 'di'ang kun gzigs dbra sprul skal bzang bstan pa'i nyi ma dang/ gshen bstan mdzes pa'i rgyan gcig mchog chen kun grol grags pa'i sku phreng drug pa rig 'dzin 'gro 'dul grags pa dang khro chen rgyal po'i bla ru bkur ba'i nyi sprul sangs rgyas bstan 'dzin sogs kyis bskul ba dang/ khyad par du mdo gam stod smad kyi ru mtshams khyung yul gyi gdan sa chen po mthong grol khrod kyi khri 'dzin dam pa sa steng 'gro ba'i mgon po thams cad mkhyen gzigs chen po srid na u dumba ra lta bu'i dka' thub pa smon lam bstan pa'i rgyal mtshan zhabs kyi gsung rgya byin rlabs ma nyams par rin chen gnyis pa rgya srang 10 bcas lha rdzas dri med kyis mtshon nas ched du bskul ba'i gsung gsang gis byin gyis brlabs shing bkas rjes su gnang ba la brten/ gzhan yang khyung dkar gyi bon srid gnyis 'dzin gyis mi rje bsod nams dbang 'dus khu dbon zung nas kyang rgyang ring po nas gsung gi* (p. 615) *bskul ma byung ba dang/ lhag par mdo smad nyag yul gong rgyal dgon gyi bya dor sprul sku rnam gnyis kyis gtsos grwa zhabs tshang nas lha gos ston zla'i mdangs la 'gran pa dag gis thog drangs pa'i dngos rdzas gya nom pa'i skyes dang bcas nan tan chen pos gsol ba btab pa sogs kyis/ rgya ba 'chi med yab sras kyi rjes su mos pa'i mdo gam shar rdza pa 'jigs med dbang pos sbyar ba'i yi ge pa ni rang slob shes rab mchog ldan dang dge btsun bskal bzang ming can gyis bgyis pas bstan 'gro la phan pa rgya chen po 'byung bar gyur cig/.*
The rest of the text is concerned with short aspiration prayers which have not been transcribed here. Note that there are two pages 616, the second one being styled as *'og ma*.

d. This second volume of the *sDe snod mdzod* is exclusively concerned with Tantric and rDzogs chen teachings

and covers chapters 11-21 of the root-text (no. 4 above). The commentary (including no. 6) was written at the behest of several individuals such as Kun gzigs dBra sprul sKal bzang bstan pa'i nyi ma, Rig 'dzin 'gro 'dul grags pa who was the 6th Kun grol rin po che and Nyi sprul Sangs rgyas bstan 'dzin who served at the court of the Khro chen king. The printing costs of the edition were covered by sMon lam bstan pa'i rgyal mtshan of mThong grol ri khrod who paid 10 Chinese coins (*rgya srang 10*). The nephew of bSod nams dbang 'dus, the king of Khyung dkar, also took part in the request, together with the two *Tulkus* of Gong rgyal monastery. The scribes who assisted Shardza Rinpoche in the task were Shes rab mchog ldan and dGe btsun sKal bzang.

As can be seen from the root-text itself, the Tantric instructions given in the commentary are mostly centered on the Perfection Stage (*rdzogs rim*) and more particularly on the Mother Tantras (*ma rgyud*) style of teachings. The yoga of *gtum mo* (Inner Heat) is of special importance in these practices. Note that the yoga of the Illusory Body (*sgyu lus*) is performed for integrating the day-time manifestations (*nyin snang*) to the Path; that the dream and sleep yogas are practiced for integrating the night-time manifestations (*mtshan snang*) to the Path; and that the yoga of the Lower Door (*'og sgo*) is performed for integrating the manifestations of death (*'chi snang*) to the Path. Some of the longest sections of the text are those of chapter 12 (dealing with the Four Initiations, *dbang bzhi*) and of chapter 14 (concerned with the commitments). The instructions on rDzogs chen are included in chapter 19 which explains the abiding mode of the Base (*gzhi*) of the natural state, in chapter 20 which deals with the description of the Path (*lam*) and in chapter 21 which describes the nature of the ultimate Fruit (*'bras bu*) of the Great Perfection itself.

8.
sDe snod mdzod kyi dka' gnad 'gag zhig dris len tshig gsal sgron ma zhes bya ba

a. 617-640.

b. *dris len*.

c. *ji ltar mkha' la nyi ma'i 'od 'byin tshe/ /sa gzhi'i she mun ma bros rang sangs bzhin/ /kun mkhyen gsung gi cha shas re*

res kyang/ /rmongs pa blo mun sel la gor ma chags/ /de'i phyir gsung gi bdud rtsi'i bcud myong pas/ /gsung rab rgya mtsho'i 'jings ltar zab brling cher/ /dad brtson ldog med gru gzings la brten nas/ /rnam gsum shes rab nor bu len par rig/ / kho bo shes chung rmongs blun cher gyur pas/ /mdzod chen 'di ka'i zab gnad phran tshegs las/ /zhu ma shes pas mdun 'khod blo gsal rigs/ /'di sogs dka' gnad zhu ba kho bos bskul/ /'di byas dge bas rang gzhan mkha' mnyam 'gro/ /ma rig mun pa'i drwa ba dbyings sangs nas/ /ye shes nyi ma'i 'od snang kun gsal te/ /kun kyang gdod ma'i mgon po'i sa thob smon/ /zhes pa 'di'ang a mdo rnga ljong shing 'dus sde bkra shis 'khyil gling zhes par sprul ming tshul khrims bstan pa'i rgyal mtshan gyis bkod pa'o// //dge'o// //'di yang lhag bsam zla 'od ltar dkar ba'i/ /rgyal tshab pa des shar rdza'i ri la bskrun// /dge'o/ /mangalam/.

d. An interesting work in dialogue form containing the questions formulated by Tshul khrims bstan pa'i rgyal mtshan (the author of the present text) and the answers of Shardza Rinpoche to the various difficult points in his *sDe snod mdzod*. It thus appears as a conjoint composition. The text itself contains eighteen questions and it is interesting to see that sometimes Shardza Rinpoche acknowledges his being uncertain about some issues, for example the possible identity of the two divine entities known as Ye lha sems kyi sgron ma can and Yid kyi myu gu can (pp. 621-622). The text was later added to the *sDe snod mdzod* collection when it was reprinted at the Shardza hermitage by the Regent Blo gros rgya mtsho (1915-1952).

VOLUME 5 [CA]

LUNG RIGS RIN PO CHE'I MDZOD

This fifth volume contains a single work belonging to the set of the Five Treasury (*mDzod lnga*). It is entitled *Lung rigs mdzod* in short and offers a detailed survey of the Bon tradition in general, and of its doxographical presentations of the Nine Vehicles (*theg pa dgu*) in particular. The perspective given in the text is that of logic and fits perfectly with other works of the tradition, approaching Vehicles in a logical way. This is a later work which was composed in between 1922-1923 and actually printed in xylographic form a few months after its completion in 1923.

9.
Lung rigs rin po che'i mdzod blo gsal snying gi nor zhes bya ba

a. 1-559.

b. *ca* (r) / *lung rigs mdzod* (v).

c. *ces theg pa rim pa mtha' dag gi don gsal bar byed pa lung rigs rin po che'i mdzod ces pa 'di'ang/ khyung yul mthong grol khrod kyi grub brgya'i gtso bo srid na mngon par 'phags pa smon lam bstan pa'i rgyal mtshan rin po che dang/ gshen bstan yongs rdzogs kyi snang* (p. 558) *byed grub thob spa nyi ma 'bum gsal dam pa mchog gnyis kyis rgyang ring nas ched du bskul ba'i gsung gsang gser gyi phreng ba spyi bo'i rgyan du stsal ba dang/ khyad par rnga ljang (= ljong) bkra shis 'khyil gling gi mchog sprul chen po tshul khrims bstan pa'i rgyal mtshan dang/ a 'dam rkyang dben bstan 'dzin rin chen rnam rgyal/ khod po bskal bzang rgyal mtshan sogs dang rang gi gam du gnas pa'i don gnyer can du mas bskul ba la brten nas shar rdza'i bya bral dri med snying po'am bkra shis rgyal mtshan zhes 'bod pas mdo gam sgang drug gi shar zla'i klung chen po'i rdza khra gdong lber (=wer) snying mi 'gyur gyi yang dben bde chen ri khrod du dbyar thog gcig la/ phyogs kyi 'dus sde mang du 'tshogs pa rnams la sdom pa gsum bshad pa'i thun bar rnams su dbu gzhug zin par bris pa'i yi ge 'du byed pa ni bslab pa rin po che gsum la gces spras su byed pa*

nyag rong ba gshen btsun shes rab kyis byas pa 'dis kyang/ phan bde'i 'byung gnas rgyal ba'i bstan pa rin po che phyogs bcur rgyas shing/ mtha' yas pa'i gdul bya rnams la yang dag pa'i lam rab tu gsal nas gtan gyi bde ba bla na med pa 'thob pa'i rgyur cig/ tha tshan mu tsug smrar =(smar) ro/.

Appended on p. 559 is the short following prayer composed by Tshul khrims bstan 'dzin dbang po: */brgyad khri bzhi stong bon gyi phung po che/ /brgya dang rtsa lnga'i theg pa'i rnam grangs nyid/ /dgu phrag gsum gyi theg par mngon 'du ba/ /ma lus bstan pa'i snying po lung rigs mdzod/ /gang 'di bstan 'gro'i slad du par bsgrub tshe/ /gcig las du mar spro ba'i phyi mo'i sprin/ /a 'dam rnga yul bla ma phrin las dang/ /blo sher gnyis nas rgya dngul srang bcu phul/ /de brten tshe dbang don 'grub (= grub) zhes bya'i gtso/ /bstan sbyin rnams kyis dad pas phul las bskrun/ /de byung rnam dkar dge ba'i phung po de/ /'brel thog yon bdag rnams kyis gtsor byas te/ /mkha' khyab sems can spyi yi don du bsngo/ /thams cad rnam mkhyen sangs rgyas thob par shog/ phyi mo'i yi ge mkhan tshul khrims bstan 'dzin dbang pos bgyis pa'i 'gro kun sangs rgyas kyi go 'phang thob pa'i rgyur shog cig/ /ōṁ ye dha rma he dun teshnya pra ma sarva dha rma gu ru ni sarva samyag tatyāthā sarva sāhā/ tha tshan mu tsug smar ro//.*

d. Note that another longer title of the work is given in the colophon (p. 557) as *Theg pa rim pa mtha' dag gi don gsal bar byed pa lung rigs rin po che'i mdzod*. The composition of this *Treasury* was requested by several individuals, five of which are mentioned by the author himself:

— 'Phags pa sMon lam bstan pa'i rgyal mtshan (1842-1921) who was one of the main lineage holders of the mThong grol ri khrod monastery in Khyung po;
— Nyi ma 'bum gsal (b. 1854) of the famed sPa clan, who was one of the leading Bon po masters of his time; he especially gave Shardza Rinpoche the highly advanced practices of the Generation and Perfection Stages (*bskyed rim* and *rdzogs rim*);
— Tshul khrims bstan pa'i rgyal mtshan, the great incarnate of bKra shis 'khyil gling monastery in the rNga ba province of eastern Amdo;[17]

[17] We have seen in text no. 8 that he took an active part in the writings of some of Shardza Rinpoche's most important works, appearing as one of the many individuals who requested the composition of several treatises. As seen in the present case, he is also the author of a short prayer appended to the text after the colophon.

— bsTan 'dzin rin chen rnam rgyal, an important master of A 'dam rkyang dben hermitage; and
— Khod po bsKal bzang rgyal mtshan, the famed biographer of Shardza Rinpoche.

The author himself signed his work with two names: Shar rdza'i bya bral (the hermit of Shar rdza) Dri med snying po and bKra shis rgyal mtshan. He composed it in bDe chen ri khrod, his favorite hermitage located in the rDza region of Shar rdza district. He actually wrote it during the summer of 1922, in between sessions of teaching on the three vows (*sdom pa gsum*) that he was giving to a large assembly at that time. His copyist was gShen btsun Shes rab (mchog ldan) from Nyag rong. The text was carved in a xylographic edition the same year.[18]

According to Tshul khrims bstan 'dzin dbang po's appended prayer (p. 559), the text was printed through the generosity of Bla ma phrin las from A 'dam in rNga ba province and a certain Blo sher (Blo ldan shes rab?) who financed the edition by offering 10 Chinese talents. The actual printing was produced by Tshe dbang don grub.

The text itself is mainly concerned with the exposition of the Nine Gradual Vehicles (*theg pa rim dgu*) as they are explained in the Central Treasure (*dbus gter*) tradition. The main source used as a structural reference is the *Theg rim rtsa 'grel* (see texts nos. 333 and 334). The work is divided into 12 chapters dealing with the following themes:

— chapter 1 is concerned with the history of sTon pa gshen rab and the way he diffused his teachings by turning the Wheel of the Bon;
— chapter 2 deals with a general introduction to the various Vehicles;
— chapters 3-8 deal with the causal Vehicles (*rgyu'i theg pa*);
— chapters 9-11 deal with the outer and inner tantric teachings; and
— chapter 12 is concerned with the exposition of rDzogs chen.

[18] Later Khyung sprul 'Jigs med nam mkha'i rdo rje prepared a lithographic edition of the work which was published in Delhi in 1955 and reproduced by the Tibetan Bonpo Monastic Centre in 1972.

See a short but nevertheless interesting introduction to the contents of this work in Donatella Rossi, "A Brief Survey of the *Lung rigs rin po che'i mdzod blo gsal snying gi nor* by Shar rdza bKra shis rgyal mtshan (1859-1934)", pp. 365-378. As shown by D. Rossi, the work is extremely detailed and abounds in quotations from a wide array of texts. Historians may be interested in the classical vision of the origins of Bon and its founder sTon pa gshen rab given by the author in the first chapter of the text.

VOLUME 6 [CHA]

sDOM GSUM RNAM 'BYED

This sixth volume is concerned with the practice of the three vows (*sdom pa gsum*) described as 1. those of personal liberation (*so sor thar pa*) and corresponding to the vows of the Lower Vehicle (*theg dman*); 2. the vows of Eternal Mind-Heroes (*g.yung drung sems dpa'*) who follow the teachings of the Great Vehicle (*theg chen*); and 3. the vows preciously kept by tantric adepts and which include here the pledges to maintain for the practice of the Great Perfection (*rdzogs chen*).

The root-text is no. 11 below, followed by its detailed commentary (no. 12). Text no. 13 is some sort of appendix containing the stories or traditional tales (*gtam rgyud*) illustrating some points raised in the commentary itself. This volume should deserve the careful attention of scholars as it contains a wealth of informations and explanations difficult to find elsewhere. Shardza Rinpoche's detailed analysis in text no. 12 provides a clear insight into a field barely known as far as the Bon tradition is concerned.[19]

10.
sDom gsum rnam par 'byed pa'i bka' brten gyi sa bcad rig pa'i lde mig

a. 1-32.

b. *Cha / sa bcad.*

c. *//ces pa 'di yang thar bde bla ma tshul khrims dri med mchog dang/ a mdo rnga yul gyi btsun pa ngag 'phrin dang bzod pa gnyis nas bskul phyir shar rdza'i bya bral bkra shis rgyal mtshan gyis dge sbyor thun mtshams su bris par dge'o/ dge'o/ dge'o/.*

d. The thematic contents and structure of the following text. This was written at the behest of Tshul khrims dri med of Thar bde dgon pa, and two monks — Ngag

[19] On the Buddhist side, an excellent recent publication is that of the Kalu Rinpoché Translation Group, *Buddhist Ethics*, which covers similar themes and subjects. See also Ngari Panchen, *Perfect Conduct*, *passim*, as well as Sakya Pandita, *A Clear Differentiation of the Three Codes*.

'phrin and bZod pa — from the rNga ba country in A mdo.

11.
Theg pa chen po'i lam gyi rten gzhi sdom pa gsum rnam par 'byed pa zhes bya ba'i bka' brten

a. 33-85.

b. *Cha / rtsa ba.*

c. */ces sdom pa gsum rnam par 'byed pa zhes bya ba 'di nyid mdo smad shar rdza'i zhing du dal rten rnyed pa'i bon smra ba po dri med snying pos bkod pa 'dis kyang rgyal ba'i bstan pa rin po che nub pa med par nam mkha'i yun du gnas shing sems can gyi don rgya chen por 'byung ba'i rgyur gyur cig/.* This first colophon is followed by these stanzas added by sTag btsun Nyi ma bdud 'dul: */oṁ swa sti siddhi/ /g.yung drung bon gyi yongs bcud sdom pa gsum/ /rnal 'byor tshul khrims dbang phyug dad mos kyis/ /bon sbyin mi zad par gyi 'phrul 'di byas/ de ba'i dge bas 'gro rnams sangs rgyas shog/ /ces pa 'di yang stag btsun nyi ma bdud 'dul gyis bgyis shing phyi mo'i yi ge pa ni tshul khrims bstan 'dzin dbang pos bgyis pas bstan pa rin po che'i rgyan du gyur cig/ /tha tshan mu tsug smar ro// //.*

d. The root-text of this volume, in five chapters describing the three vows (*sdom gsum*) to be maintained by monks. The author wrote it in 1914 and the same year he also completed a part of the commentary (see following entry) including the vows of individual liberation (*so thar*). The full volume was finally prepared for xylographic printing six years later (in 1920).

The text has an initial title given in zhang zhung language (p. 33 and repeated on p. 34) as follows: *Ha ci mu ce lgyum zhi tan shu sam war sum bi ni khir zhi bha d ya gu yig tan lhan*, from which one can deduce the following list of equivalents (some of which are not to be found in the *Zhang zhung Dictionary*):

1. *ha ci* means Vehicle (*theg pa*);
2. *mu ce* means Great (*chen po*);
3. *lgyum* means Path (*lam*);
4. *zhi* appears here as a genitive case (*gyi*);
5. *tan shu* means Base and stands here for support and Base (*rten gzhi*);

6. *sam war*[20] means vows (*sdom pa*);
7. *sum* means three (*gsum*);
8. *bi ni* means complete (*rnam par*);
9. *khir zhi* means clarifying (and corresponds here to *'byed pa*);
10. *bha dā ya* indicates a title (and corresponds here to *zhes bya ba*);
11. *gu yig tan* means support of teachings (*bka' brten*); and
12. *lhan* is the lexical artifice added at the end of a title (and corresponds here to *bzhugs so*).[21]

The three vows (*sdom gsum*) that monks have to maintain are (p. 36-37) those of personal liberation (*so sor thar pa*), of Eternal Mind-Heroes (*g.yung drung sems dpa'*, corresponding to Buddhist *bodhisattvas*) and the tantric vows (*sngags kyi sdom pa*). The first chapter of the text is concerned with the general explanation (*spyi'i bshad*) related to these vows. The second one — the longest in the work — deals with the vows of personal liberation in great details. The third describes the vows of *bodhisattvas* (here called *byang chub sems dpa'* as a clear equivalent to the usual *g.yung drung sems dpa'* in Bon literature). The fourth concerns the tantric vows — designated here as the vows of Secret Mantras (*gsang sngags*) or those of Knowledge-Holders (*rig 'dzin*). This chapter also includes the Great Perfection's oaths. The last chapter is a general summary of the treatise itself and is followed by a conclusive section in which Shardza Rinpoche explains the reasons which drove him to compose this text (decline of the doctrine and increase of non-virtuous actions, etc.). The text is very important for the monastic tradition of Bon. It has been used at length in various monasteries in Eastern Tibet and has become a kind of reference book for the monks to check and learn the regulations of their order. In the history of literature, it has influenced later works by dBra ston bsKal bzang rgyal mtshan who wrote several texts on the same subject, however in a more concise and practical form.[22]

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[20] Given as *sam bar* in text no. 12 (p. 87).

[21] See the equivalents between the two languages in text no. 12 p. 93-94, where the specific Zhang zhung language is defined as being the *zhang zhung smar* (*bod yul du bsgyur ba'i sgra 'di dag zhang zhung smar gyi sgra ste*).

[22] See for example the five following short texts included in the first volume of his *Collected Works* (*Bon gyi brten 'gyur chen mo*, vol. 319): *So sor thar pa'i bslab pa'i sdom tshig dang 'brel ba'i bshags sdom ganga'i chu rgyun zhes bya*

12.
sDom gsum rnam par 'byed pa'i gzhung don gsal bar byed pa'i 'grel pa legs bshad 'phrul gyi lde mig ces bya ba

a. 87-656bis.

b. *Cha* (r) / *sđom gsum ṭī ka* (v).

c. */ces sdom gsum rnam par 'byed pa'i 'grel ba legs bshad 'phrul gyi lde mig ces bya 'di ni/ gter chen bla ma gsang sngags gling pa mchog nas* (p. 652) *'di lta bu zhig rtsoms shig ces bka' yis gnang ba thob pa gtsug tu mchod/ /de dang lhan cig tu gter chen dam pa'i rten 'brel gyi sna thag bzung ba'i mkha' 'gro dbang gi sgron ma dang/ /mchog sprul drung mu tsha zer mtshan can zung nas kyang ring mo nas yang yang bskul kyang lo 'gag' btang snyoms su lus na'ang/ phyis khyung yul mthong grol khrod kyi gdan sa ba mi'i kha zas rigs gtan du spangs ba'i 'phags mchog srid khams kyi mun pa sel ba'i sgron me gcig tu bzhugs pa grub pa'i khyu mchog mkhas dbang sha ri'i rnam par 'phrul pa smon lam bstan pa'i rgyal mtshan nas sdom pa gsum rnam par dbye ba'i bka' brten zhig rtsoms shig gi gsung gsang u dum wā ra'i phreng ba tshangs pa'i rgyan du stsal ba'i rkyen la brten/ /khyad par gangs ljongs bstan pa'i gtsug rgyan grub thob spa'i gdung las 'khrungs pa mtshan dang don mtshungs pa'i spa bla ma nyi ma 'bum gsal nyid nas kyang rgyang ring po nas sdom gsum gyi rnam gzhag sogs bka' brten pa'i legs bshad ji 'os brtsams pa mthar phyin par gyis dang bstan 'gro la phan pa 'ong gi zhes dbugs dbyung ba'i* (p. 653) *gsung gi bya ma rta lha gos dri med kyis lam drangs nas spyi bo'i rgyan du thob pa dang/ /gzhan yang 'phags pa'i nor bdun gyis phyugs pa'i drang srong seng nyi la sogs bstan la lhag bsam dkar ba mang po zhig gis bskul ba la brten nas sdom pa gsum rnam par 'byed pa'i rtsa ba dang de'i 'grel pa le'u gnyis pa so thar yan chad brtsams grub pa'i mthar mdo smad a 'dam rnga yul du rang gi bkra' brten rnams 'chad spel phyir du 'bod pa bzhin phyin pa'i dus su yang 'dus sde chen po bkra shis 'khyil gling gi mchog sprul gnas lnga rig pa'i paṇḍi ṭa chen por gyur pa tshul khrims*

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ba, pp. 377-388 (on vows of individual liberation); *g.Yung drung sems dpa'i bslab pa'i sdom tshig dang 'brel ba'i bshags sdom dri med chu rgyun zhes bya ba*, pp. 388-393 (on vows of Eternal-Mind Heroes or *Bodhisattvas*); *gSang sngags kyi bslab pa'i sdom tshig dang 'brel ba'i bshags sdom rig pa'i chu rgyun zhes bya ba*, pp. 393-401 (on tantric vows); *sDom gsum bshags sdom gyi bsdus don*, pp. 401-409; *sDom gsum ldan pas nyin gcig gi spyod yul gyi rnal 'byor snying po bsdus pa zhes bya ba*, pp. 411-421.

bstan pa'i rgyal mtshan gyis sku gsung thugs kyi rten mchog gis thog drangs gnang skyes gya nom pa dang bcas khyad du bskul ba'i gsung gsang gi gling bus yid spro bar gyur cing/ /khyad par rin spungs sprul pa'i sku shes rab rnam rgyal gtsos de phyogs kyi bshes gnyen du mas kyang bskul ba bcas/ /yang khyad g.yung drung bon gyi bstan pa'i sbyin bdag khro chen gyi rgyal sras tshe dbang nor 'dzin sogs dang/ /nyag yul khod po'i gdung las 'khrungs pa bcu phrag rig pa'i gnas kun mkhyen pa'i mchog sprul bskal bzang rgyal mtshan sogs kyis bskul (p. 654) *ba la brten nas/ /mdo khams shar rdza'i zhing du dal rten rnyed pa'i dbra yi btsun pa spong ba pa'i gzugs brnyan bkra shis rgyal mtshan nam dri* [*med*] *snying pos rang gnas bde chen ri khrod drang srong dga ba'i skyed tshal du brtsams pa mthar phyin par bgyis pa'i yi ge pa ni rang slob shes rab mchog ldan tshul khrims rgyal mtshan nyi ma bdud 'dul gsum gyis rim pa'i dus gcig la saṃ bhu ṭa'i ngos las bshus pa 'dis kyang sangs rgyas kyi bstan pa rin po che yun du gnas shing/ /mtha' yas pa'i sems can rnams la phan pa rgya che ba rgyun mi chad pa 'byung ba'i rgyur 'gyur bar gyur cig/.*

This colophon is followed by an aspiration prayer (p. 654-656bis) composed by Khod po sKal bzang rgyal mtshan (Shardza's biographer) which is not transliterated here.

d. This text is a commentary of no. 11 above. It was written at the behest of several important figures of the Bon tradition, such as gTer chen gSang sngags gling pa (1864-?), his spouse mKha' 'gro dbang gi sgron ma, and mChog sprul Drung mu Tsha zer. However, for several years Shardza could not complete the project. Later, sMon lam bstan pa'i rgyal mtshan (1842-1921), an important *sprul sku* from mThong grol ri khrod in Khyung yul,[23] exhorted him in a similar way, followed by sPa Nyi ma 'bum gsal (b. 1854) from the sPa clan. Shardza thus first started a commentary that went as far as the second chapter but only completed the work quite later on, at the repeated requests of Drang srong Seng ge nyi ma, mChog sprul Tshul khrims bstan pa'i rgyal mtshan and in particular Shes rab rnam rgyal, the main *sprul sku* of Rin spungs dgon pa in the rNga ba district next to modern day Zung chu. The king of Khro chen, Tshe dbang nor 'dzin, as well as bsKal bzang rgyal mtshan

[23] He is styled as an emanation of Sha ri dbu chen in the colophon.

from Nyag rong are also to be counted among the important figures who requested Shardza to complete his work. The three scribes who helped him in this enterprise were Shes rab mchog ldan, Tshul khrims rgyal mtshan and Nyi ma bdud 'dul.

Note the explanation of the ancient term *hos* on p. 91 in which the author explains that *hos* is like the secret name of Eternal Bon (*g.yung drung bon gyi gsang ba'i mtshan lta bu*) and that it appears in various combined words, such as *hos ru* meaning the scepter of the Teacher (*ston pa'i phyag mtshan*), *hos gur* which means *bla gur* (tent), *hos cha* referring to *rten rdzas* (ritual objects or substances), etc.

On page 92, the author explains that there exist five ways of commenting a text: 1. the literal or word-by-word commentary (*tshig 'grel*), 2. the commentary on the meaning of the text (*don 'grel*), 3. the analytical commentary (*'byed 'grel*), 4. the commentary centered on difficult points (*dka' 'grel*), and 5. the allegorical commentary (*sgrung 'grel*). His commentary to text no. 11 has the form of a literal commentary (*tshig 'grel*) and this kind of exegesis can itself have two forms: what the author defines as the "exegetical commentary" (*ti ka 'grel*)[24] and the "expanded commentary" (*rgya cher 'grel*). The present commentary is in the form of an expanded one styled as easy to practice, with few words compiling the actual meaning of the concerned teachings.

According to the author (p. 125), the three kinds of vows correspond to the vows of ṛśī (*drang srong*), those of Mind-Heroes (*sems dpa'*) and those of the followers of the White A (*a dkar*) teachings. In this case, the *A dkar* mention refers to the tantric teachings as a whole. This classification comes from the *mDo 'dus*, the one-volume biography of sTon pa gshen rab. Another way of classifying these vows is by associating them with the three Vehicles (*theg pa gsum*, p. 126), namely the outer Vehicle (*phyi theg pa*) of the Hinayana, the inner Vehicle (*nang gi theg pa*) of the Mahāyāna, and the secret Vehicle (*gsang ba'i theg pa*) of the tantric teachings. This must not be confounded with the Three Teachings (*bstan pa gsum*, also styled as outer, inner and secret) which respectively refer to Sūtras, Tantras and rDzogs chen teachings. In the

[24] As given on p. 92 without the expected retroflex (on t) and long vowel (on a).

gSang ba bsen thub tantra, the corresponding twofold classification is that of 1. the *rig 'dzin gshen po* associated with the causal Vehicles (*rgyu'i theg pa*) and covering the first two kinds of vows, and 2. the *grub pa'i gshen po* which refers to the tantric adepts following the two outer divisions of tantric teachings (p. 126).[25]

13.
sDom gsum gyi gtam rgyud ngo mtshar nor bu'i phreng ba zhes bya ba

a. 657-762

b. *Cha / gtam rgyud.*

c. */ces sdom pa gsum gyi gtam rgyud ngo mtshar nor bu'i phreng ba zhes bya ba 'di ni/ mdo gam shar rdza'i zhing du skyes pa'i bya bral ba bkra shis rgyal mtshan zhes 'bod pas/ rang lo don gnyis thog tu rang gnas bde chen ri khrod drang srong dga' ba'i bskyed tshal du bris pas/ dge des rgyal ba'i bstan pa phyogs bcur rgyas shing sems can thams cad thar pa'i bde gnas bgrod pa'i lam bzang dam pa'i mthun rkyen du gyur cig/ yi ge pa ni nyag rong ba pradznyā'i ming gis bgyis pas bstan dang 'gro la phan par shog cig/ mu tsug smar ro// dge'o //.*

d. This text was composed by Shardza Rinpoche in his hermitage of bDe chen ri khrod when he was 72 (in 1931) with the help of his favorite scribe from Nyag rong, Shes rab mchog ldan. As we have seen above, this work contains exemplary stories illustrating the conceptions described in text no. 12. It is based on a wide variety of sources such as the *mDo gzer mig*[26], the *Drang don*[27], the *g.Yung drung sems dpa'i sgrib sel gyi mdo*[28], the *Dri med*[29], the *'Dul rgyud*[30], etc. Shardza Rinpoche also drew from

[25] The outer teachings linked to the first two classes of tantras and the inner teachings associated with the last two classes of tantras.

[26] The middle-length version of sTon pa gshen rab's biography (in 2 volumes).

[27] This is the *Drang don mun sel sgron ma* which makes up the first part of the *Nam mkha' 'phrul mdzod* attributed to Dran pa nam mkha'.

[28] Not located yet.

[29] The *Dri med* is the famed *mDo dri med gzi brjid*, the longest biography (in 12 volumes) of sTon pa gshen rab which was rediscovered by sPrul sku Blo ldan snying po (b. 1360). See abstracts of nine sūtras from this cycle in Snellgrove's *Nine Ways of Bon, passim.*

[30] See Dan Martin & al., *A Catalogue of the Bon Kanjur*, pp. 189-203.

fairly well-known stories of Bon patriarchs diffused in the oral tradition.

VOLUME 7 [JA]

LEGS BSHAD RIN PO CHE'I MDZOD

This work is of considerable importance for a correct understanding of the history of Bon from a Bon po perspective. Accounts of Bon in Buddhist literature often give an altered and partisan vision of what Bon has been and is now since the 10th or 11th century, mostly in their approach of Bon as classified under the *dur bon, bsgyur bon* and *'khyar bon* headings which are not the traditional way in which Bon pos present their own history. This *Legs bshad mdzod* covers the ancient history of Bon down to the early 20th century. It is based on a number of important sources which have been discussed by S.G. Karmay in *The Treasury of Good Sayings*, pp. xvii *et seq.* One of Shardza Rinpoche's main source for a part of the last chapter on Treasures (*gter ma*) is sGa ston Tshul khrims rgyal mtshan's *gTer gyi kha byang*, an early work describing the history of Treasures in the Bon tradition.[31] sGa ston apparently lived during the 14th century.[32]

14.
Legs bshad rin po che'i mdzod dpyod ldan dga' ba'i char zhes bya ba

a. 1-549.

b. *Ja* (r) / *legs bshad mdzod* (v).

c. */de ltar g.yung drung bon gyi bstan pa'i 'byung khungs legs pa bshad pa skabs bdun gyi bdag nyid can 'di ni/* (p. 545) *rig pa'i gnas lnga dang mdo sngags kun la mkhyen rab kyi spyan ras yangs pa khod spungs ngag dbang skal bzang bstan pa'i rgyal mtshan dang/ lung dang rtogs pa'i nor gyis phyug pa'i dbal khyung mchog sprul drung mu'i mtshan gnyis nas 'di ltar dgos zhes nan tan chen pos bskul pa lhur blangs te/ rang*

[31] I refer to a xerox copy of an original manuscript from the Library of Tibetan Works and Archives, accessible under the no. 17765. I thank here Donatella Rossi for providing me with a photocopy of the document in Oslo in 1994.

[32] He has left several important works such as his *gZhi lam 'bras bu gsum gyi don rab tu gsal bar byed pa'i rnam bshad thar lam gsal byed, Bon gyi brten 'gyur chen mo* (3rd edition), vol. 80, pp. 45-395 and his *Theg rim gyi rnam bshad gsal ba'i me long, ibid.*, vol. 159 pp. 1-324.

dang gzhan gyi grub pa'i mtha' la blo mig cung zad bye ba'i shar rdza'i bya bral grub dbang bkra shis rgyal mtshan dri med snying po'i sdes/ bdag cag gi ston pa rnam 'dren dmu rgyas (=*rgyal*?) *sras po 'jig rten gyi sgron mer gshegs nas bgrang bya chig khrid bdun stong dgu brgya so brgyad pa/ sa ral zhes pa chu pho khyi lo'i 'brug zla'i dkar phyogs kyi dus tshes bzang por dbu rtsams te rang gnas dben khrod kun bzang bde ba chen po'i bsti gnas thar gling byang chub ljon pa'i skyed mos tshal zla 'od bdud rtsi 'tsher ba'i khang bzang dam par/ phyogs kyi 'dus sde'i tshogs la sde snod rin po che'i mdzod 'chad pa'i thun gseng gi cha rnams su mdo sngags kyi bstan pa'i 'byung khungs spyi dang lo rgyus rnams phyogs gcig tu tshig nyung don 'dus su tshad ma gsum gyi sgo nas bsdebs te bsgrigs pa 'dis kyang mnyam med* (p. 547) *rgyal ba'i bstan pa rin po che phyogs dus kun tu dar zhing rgyas te 'gro kun phan bde'i legs tshogs ma lus yin (= yid) bzhin 'jo ba'i rgyu ru gyur cig// // //.*

Appended (p. 547-549) is a short prayer by Khod po sKal bzang rgyal mtshan with the following colophon: */ces par nyung zad dang dag zhus bcas khod po skal bzang rgyal mtshan gyis byang spel zhing phyi mo'i gu ge pa ni g.yung drung ye shes ming can gyis bgyis pas dge bas pha ma'i gtsor byas sems can thams cad rdzogs byang thob pa'i rgyur gyur cig gu// dge'o/ dge'o/ dge'o//.*

d. The last important section of this text — dealing with the history of *gter ma* revelations — was edited and translated by S.G. Karmay in *The Treasury of Good Sayings*. The text itself contains a more or less complete history of Bon from its origins down to the early 20th century and is divided into seven chapters (*rab byed*), as follows:

1. a brief description of the way in which the universe and beings arose, including the explanation on the nature of the pure realms (*zhing khams*), the world in general, the specific production of the continent of 'Dzam bu gling (Jambudvīpa), together with its surrounding islands, etc., and a history of the kings of 'Dzam bu gling coming as the offspring of the cosmic couple Sangs po 'bum khri and Chu lcam rgyal mo;
2. the explanation of the coming of the Buddhas, with the description of the basic two kinds of cosmic

eras,[33] the history of the Buddhas appearing in the present *kalpa* and a short biography of sTon pa gshen rab;

3. the detailed explanation of the origin of Secret Formulas (*gsang sngags*) or tantric teachings; this chapter actually gives a precise description of the natural state or abiding mode (*gnas lugs*) of the mind, together with a description of the teachings transmitted by the Absolute Body (*bon sku*), the Body of Perfect Rapture (*longs spyod rdzogs pa'i sku*) and the Emanation Body (*sprul sku*);
4. the royal genealogies of India, Tibet, China, Me nyag, Hor and the origin of the various Bon po clans;
5. the diffusion of Bon teachings from 'Ol mo lung ring to Tibet, including the diffusion of the teachings in Zhang zhung, India, China and eventually Tibet, together with the history of their early diffusion down to the time of Dri gum btsan po and his subsequent persecution of Bon;
6. the history of the diffusion of Bon teachings after Dri gum and down to the reign of Khri srong lde btsan (755-797), the hiding of texts as Treasures (*gter ma*) and how the retribution befell upon the king; and
7. the detailed history of textual treasures followed by a short analysis on the duration of the teachings.

Note that Dan Martin has compiled a very useful electronic file of the PRC edition of the *Legs bshad mdzod* covering the seven chapters.[34]

According to the colophon, the text was written in 1922,[35] but the actual impulse came a year earlier in 1921 when Khod po sKal bzang rgyal mtshan and dBal sprul

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[33] Namely the obscure *kalpas* (*mun bskal*) during which no Buddha appears in the world and luminous *kalpas* (*sgron bskal*) during which one or several Buddhas appear but do not necessarily teach. Luminous *kalpas* are of course rarer than obscure ones and *kalpas* during which Buddhas appear *and* teach for the benefits of sentient beings are even scarcer.

[34] The PRC edition is the *Legs bshad rin po che'i gter mdzod*, Mi rigs dpe skrun khang, Beijing, 1985. It reproduces the final prayer by Khod po sKal bzang rgyal mtshan, together with the latter's editorial colophon.

[35] That same year Shardza Rinpoche wrote a sometimes virulent answer to the polemic raised by bsTan 'dzin grags pa regarding the inclusion of Bon po texts in the *Rin chen gter mdzod* (see no. 17).

rin po che (g.Yung drung tshul khrims bsTan 'dzin dbang po) requested Shardza Rinpoche to compose a complete history of Bon. The work was done in between sessions of teachings the author was giving on his own *sDe snod mdzod* and was eventually completed when the teachings were over.

VOLUME 8 [NYA]

YANG ZAB NAM MKHA' MDZOD CHEN — I

The *Yang zab nam mkha' mdzod chen* is one of the five Treasuries (*mDzod lnga*) composed by Shardza Rinpoche. It is made of two volumes covering liturgical texts and technical or yogic instructions on various aspects of devotional, ritual, tantric and rDzogs chen practices. It seems that the original might have been in three volumes (such as the Dolanji version) but the cycle has here two volumes only. In my opinion, the second volume of the *Nam mkha' mdzod* contains all the texts that are supposed to make up volume III of the Dolanji version. Together with the *Zhal gdams* section of Shardza Rinpoche's *Collected Works*, the *Nam mkha' mdzod* consists of a great variety of texts, such as instructions on advanced Great Perfection teachings (no. 16), polemics (no. 17), yoga (nos. 18-19), rituals (nos. 21, 22, among others), etc. On the detailed structure of this cycle see text-entry no. 33 below.[36]

15.
Yang zab nam mkha' mdzod chen las/ /Bon 'chad mkhas pa'i mgul rgyan

a. 1-57.

b. Ka (r) / *'chad thabs*.

c. *ces pa 'di'ang rang gi mdzod rnams dang sdom pa gsum sogs bshad thabs kyi yan lag tu shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar ba'i yi ge pa ni khod po skal bzang rgyal mtshan no// //dge'o/ /dge'o/ /dge'o//.*

d. The text bears the following title in zhang zhung language: *Gyer spros mu la gung tha ci/ gyer ag khir paṇṭi glang chen ratna lhan//*. According to the *Zhang zhung Dictionary* compiled by Dan Martin in electronic form, the meaning of this title fits quite well with the one in Tibetan:

— *gyer* means Bon (teachings, etc.) but here it should obviously be corrected into zz. *gyang* which stands

[36] This very same structure was followed by S.G. Karmay in *A Catalogue of Bonpo Publications*, pp. 174-177. I have given it here according to the original text for the sake of completude.

as a particle of emphasis and which corresponds to the first syllable of the Tibetan title *Yang*;
- *spros* means deep, profound; it corresponds to *zab* in the Tibetan title and occurs in the compound *spros 'bar* which has the same meaning;
- *mu la* means sky and corresponds to *nam mkha'* in the Tibetan title;
- *gung* means store or treasury and corresponds to *mdzod* in the second title; it occurs in several compounds with the meaning of storeroom, treasury, such as *sbu gung* and *mu gung*;
- *tha ci* is a variant of *tha tshe* which means great and corresponds to *chen po* in the second title;
- *gyer* means teachings and corresponds to *bon*;
- *ag khir* means clear speech and it here means more precisely to expound clearly [the teachings], inferring from the tib. *'chad;*
- *paṇṭi* means wise or learned and corresponds to *mkhas pa* in the second title; it is obviously a form coming from the sanskrit *paṇḍita*;
- *glang chen* usually means speech or voice but here it is associated with the anatomical part of the body in which speech is located, namely the throat or neck, corresponding to the tib. *mgul;*
- *ratna* is obviously the jewel, corresponding to *rgyan* in the second title and is compounded to *mgul* to form a "necklace";
- *lhan* is not attested in the *Zhang zhung dictionary* but stands here as the zz. equivalent of tib. *bzhugs* [*so*].

On page 3, the text is given the fuller title *g.Yung drung bon gyi 'chad thabs mkhas pa'i mgul rgyan* and is presented as organized in three parts: 1. the motivation of the master expounding Bon teachings, being the pre-requisite basis on which the transmission can occur; 2. the manner of expounding the teachings and of studying them or listening to them; and 3. the dedication of the virtues collected by the action of expounding the teachings and listening to them. Shardza Rinpoche compiled the elements of this text from his own *Treasuries* (*mdzod*) and his treatise on the *Three Vows* (*sdom gsum*). The copyist assisting him was his biographer, Khod po sKal bzang rgyal mtshan (1897-1959).

16.
'Od gsal rdzogs pa chen po'i lam gyi rim pa'i khrid yig kun tu bzang po'i snying tig ces bya ba

a. 1-93.

b. Kha (r) / *snying thig.*[37]

c. *ces pa 'di ni rje brtsun* [*btsun*] *byang pa khro tshang gi mchog sprul grub brnyes kyi skyes bu dam pa g.yung drung mthong grol rtsal dang/ lhag par bya btang sprul sku tshe dbang 'gyur med nas bri gzhi'i shog bu bcas phul nas bskul ba'i ngor/ theg pa mchog gi rnal 'byor pa rig pa rang shar gyis rtsa gsum mkha' 'gro'i 'du gnas g.yung drung lhun po'i ri'i dga' tshal/ dbyar dus na 'ja' tshon gyi gur khang dang/ zlum 'khrigs dang/ gyen rgyug dang/ rtsibs shar dang/ zla gam dbyibs dkrigs cing/ dgun me tog gi char mngon pa dus dus su 'babs pa/ drod bcud spyi bos len cing bsil bcud rkang pas 'thung pa'i ljon shing dung gi sdong po la/ zangs kyi shun pa dang/ g.yu'i lo ma dang/ yal ga dang/ 'dab ma rgyas pa/ gser gyi 'bras bu smin pa bdud rtsi'i na bun 'thigs pa/ ga bu'i dri bsung kun tu 'thul ba'i phang phung gi khong gseng na sngo bsangs nam mkha'i bu mos rta ljang mig gis 'dzum zer dang bcas pa'i snying la dga' ba ci yang* (p. 92) *sbyin pa/ 'khri shing gi rtse rnams su sbu sdug gi bya rigs du mas snyan pa'i dbyangs rtag tu 'byin pa/ don gyi rnal 'byor pa bcu phrag du mas rol pa'i gnas su bris pa'i gu ge pa ni rang gi snying bu she rab mchog ldan ming gis byas pas rdzogs pa chen po'i bstan pa dar zhing rgyas pa'i rgyur gyur cig/.*

The editor's colophon (pp. 92-93) runs as follows: *ōṃ swasti/ ka dag gdod ma'i gzhi las ma g.yos pa'i/ dang po'i sangs rgyas mkhyen rab ye shes sku/ rang snang gting gsal gzhon nu'i btsun mo bcas/ dus gsum rgyal ba'i spyi mes gang der 'dud/ dgongs brda snyan khung brgyud pa'i yang gsang bon/ sde gsum rdzogs chen 'o mtsho'i bcud phyung bzhin/ rgya che'i lam bzang nyung ngu'i tshig gi lam/ ma lus ston mkhas rig pa rang shar rgyal/ g.yung drung bon mchog rgya che'i sa gzhi las/ bla med 'bras bu'i theg pa gser zhun bzhin/ skal ldan blo rab snying gi nor mchog du* [tu]/ *kun la snang mdzad gang la'ang 'jigs med dbang/ de phyir blo gros yangs pa'i lha lam la/ thos bsam sprin bkod phan bde'i rnam bkra can/ rtogs pa'i 'brug sgra ting 'dzin rnam 'gros las/ legs bshad*

[37] The spellings *snying thig* and *snying tig* alternate quite often, without any differences.

gru char 'beb mdzad bla ma de'o/ rim brgyud theg pa'i gnyer dpon rnams [p. 93] *kyis kyang/ mthong min dus gsum blo las 'das pa'i don/ rtsol med rang grol dgongs pa rjen gcer du/ ston 'di dri med snying po'i dgongs pa'i bcud/ de phyir blo chen stong gi 'jug pa'i sgo/ spar du sgrub par tshul khrims g.yung drung gis/ dngos rdzas yon sbyar bon sbyin zad med du/ phyis 'byung skal ldan rnams la dga' ston byas/ de las byung ba'i rnam dkar dge tshogs des/ srid gsum mun nag 'khyal ba'i 'gro mang khams/ ma rig mun tshogs rab bcom zhi ba'i dbyings/ thar pa dam pa'i grong du dbugs 'byin shog/ ces pa'i spar byang nyung ngu 'di'ang dam pa'i dngos slob shes rab mchog ldan gyis byas shing phyi mo'i yi ge mkhan tshul khrims bstan 'dzin dbang pos bgyis pa dge'o/.*

d. This work has been summarized and commented by Lopön Tenzin Namdak Rinpoche in *Heart Drops of Dharmakaya*, Snow Lion, 1993. It was written at the behest of g.Yung drung mthong grol rtsal, recognized as an emanation of Khro tshang 'brug lha, and Bya btang sprul sku Tshe dbang 'gyur med, having both provided Shardza Rinpoche with the paper supply for composing the text. The work is signed by the author under the name Theg pa mchog gi rnal 'byor pa (a clear hint at one of Klong chen pa's full names) Rig pa rang shar. We have seen above that Rig pa rang shar was Shardza Rinpoche's secret name (*gsang mtshan*). The text was written at g.Yung drung lhun po'i ri dga' tshal (bDe chen ri khrod), Shardza Rinpoche's favorite hermitage and a place envisioned as a sanctuary where the three-roots (*rtsa gsum*) and sky dancers (*mkha' 'gro*) assemble. Shes rab mchog ldan was the copyist and also the author of the editor's emphatic colophon.

The text appears as a traditional manual for highly advanced yogic practices of the *Man ngag sde* tradition and is mostly based on Bon po key cycles for this kind of teachings. In Zla ba grags pa's biography (see below text no. 326, p. 633), this text is presented as an instruction manual (*khrid yig*) for the *dByings rig mdzod* (nos. 1-2). It is quite similar to the *Khrid yig ye shes bla ma* (of Kun mkhyen 'Jigs med gling pa) with which it shares whole passages. It is however not a complete re-working of 'Jigs med gling pa's work as is sometimes heard among the younger generation of rNying ma *lamas* and — to name just a few of its sources — it is concretely based on traditional Bon texts such as the *Oral Tradition of Zhang*

zhung (*Zhang zhung snyan rgyud*), the *Golden Needle of the Great Perfection* (*rDzogs chen gser thur*) by Bon zhig g.Yung drung gling pa (14th century), the *Refined Gold of the Great Perfection* (*rDzogs chen gser zhun*) by Tshe dbang rgyal po and the *Tantra of the Principles of the Three Bodies* (*sKu gsum don rgyud*) revealed by gSang sngags gling pa.

The text is basically divided into three main sections:

— instructions for the best practitioners who should reach enlightenment in this very life;

— instructions for practitioners of intermediate level who may reach enlightenment during the *bar do*; and

— instructions for ordinary practitioners who may reach enlightenment after performing a *post-mortem* transference of consciousness (*'pho ba*) and having obtained an ultimate rebirth in a pure realm.

The instructions on the special preliminaries known as "outer and inner Disjunctions of Saṃsāra and Nirvāṇa" (*phyi nang 'khor 'das ru shan dbye ba*), and the training of the three doors (*sgo gsum sbyang ba*), together with the teachings on Cutting-through-Rigidity (*khregs chod*) and Passing-over-the Crest (*thod rgal*) are given to all three kinds of practitioners. What differentiates them is their capacity to bring the practice to fruition. The text has enjoyed a great diffusion since its printed version was widely diffused in the late 1930s and it is still one of the most-favored manual taught for advanced retreat by contemporary Bon masters.

17.
bsTan grags kyi brgal lan drang por bshad pa lha mi dgyes pa'i 'bel gtam zhes bya ba

a. 95-176.

b. Kha[38] (r) / *brgal lan*.

c. [editor's colophon:] *zhes pa'ang rang lugs drang por brjod pas log smra shugs kyis gzhil ba'i 'bel gtam 'di spar du sgrub skabs grub dbang dam pa'i zhabs rdul spyi bos len pa'i slobs 'bangs gi na pa khod spungs kyi rus su dal rten brnyes pa'i btsun pa ngag dbang skal bzang rgyal mtshan nam pradznyā san gos sbyar ba'o/ /tha tshan mu tsug smar ro/ /.*

[38] This is certainly a mistake in this edition as one would expect this text to be indexed as Ga.

d. This text contains the answers to the polemics raised by bsTan 'dzin grags pa, a rnying ma extremist who criticized Kong sprul Blo gros mtha' yas (1813-1899) for including Bon texts in his *Rin chen gter mdzod* compilation and excluding the *gter ma* revelations of the controversial rnying ma master Rig 'dzin Nyi ma grags pa (1647-1710). The work was written in 1922 when the author was 64 (*chu khyi lo*).[39] bsTan 'dzin grags pa has composed several polemical works including the following ones: *'Byams yig chen po, Bon rin chen gter mdzod kyi dgag pa, Rin chen gter mdzod kyi brgag len*, and the *rTsod lan rigs sngags rno ster*. According to dBra ston sKal bzang rgyal mtshan, this last text was handed over to Shardza Rinpoche by Drang srong Seng ge nyi ma from sTag zhig monastery near sDe dge and the eminent scholar Nyi ma bdud 'dul.[40] However, it seems Shardza did not intend to respond, when in the course of the same night he received the text, he dreamt of Lha gshen Yongs su dag pa (an important Bon practitioner living in the lands of Gods) informing him that the controversy had reached the realms of the Gods and that he should write a definitive answer. The next morning Shardza wrote down the answers which form the present text. The structure of the work is organized according to four main divisions (p. 100):

— refuting wrong conceptions regarding the pure realm in which the Buddha has come (*sangs rgyas byon pa'i zhing khams la log rtog dgag pa*),
— refuting wrong conceptions regarding the Buddha who has come in this realm (*der byon pa'i sangs rgyas la log rtog dgag pa*),
— refuting wrong conceptions regarding the Bon teachings he has uttered (*des gsungs pa'i bon la log rtog dgag pa*), and

[39] See text no. 325, pp. 459-460.

[40] *Ibid.*, p. 460. It may be the same as the *gTi mug klu yi gdon nad sel byed* mentioned in the text itself (p. 98) and the latter may therefore be its ornamental title. According to text no. 325, Shardza Rinpoche was given a series of works (*dpe tshan*) which may certainly have contained some of the polemical works composed by bsTan 'dzin grags pa. Until these works become available, their identification and full titles remain obscure.

— drawing gradually out the mistaken lexicon (used by the polemicist) and clarifying each answer (*log tshig rim bzhin 'don cing lan so sor 'debs pa*).[41]

18.

Yang zab nam mkha' mdzod chen las/ /rTsa rlung gnad kyi zhal shes

a. 1-25.

b. Nga (r) / *rtsa rlung zhal shes* (v).

c. *zhes pa 'di'ang khod po skal bzang rgyal mtshan sogs rlung sems zung 'jug tu nyams su len pa'i skal bzang skyes bu lha'i grangs ldan gyis bsku[l] ngor shar rdza'i bya bral bkra shis rgyal mtshan gyis ri khrod dben par dge sbyor thun mtshams su sbyar ba yi ge pa ni rang slob stag zhig nyi ma bdud 'dul gyis byas pas bstan dang 'gro ba'i don rgya chen po 'byung bar gyur cig/ tha tshan mu tshug smar ro// /dge'o/ /dge'o/ dge'o//.*

d. An interesting work on the practice of Channels and Winds (*rtsa rlung*) as exposed in the *sKu gsum rang shar* set of works (see p. 2 of this text) and included in the *Nam mkha' mdzod* collection.[42] The text tackles some key points of the *rtsa rlung* practice and describes the technical details which complete the instructions given in the *sKu gsum rang shar* texts on yogic practices. It was dictated by Shardza to his disciple Nyi ma bdud 'dul of sTag zhig monastery and composed at the behest of several fortunate ones, including Khod po bsKal bzang rgyal mtshan who was to become Shardza's biographer. The text itself is made up of twelve subdivisions[43] which deal with related topics aiming at clarifying the following key points of practice:

— the purpose of the *rtsa rlung* practice and its belonging to the Perfection Phase (*rdzogs rim*) level whose core is the yoga of *gtum mo* or inner heat;

— the key point of the body (*lus gnad*) which has not five points as one would expect in Bon po context but seven (*gnad bdun*);

[41] See a short summary of these themes in Blondeau, "La controverse soulevée par l'inclusion de rituels bon-po...", pp. 65-66.

[42] On the *sKu gsum rang shar*, see volume 11 below.

[43] Not numbered.

- the nature of the two truths (*bden gnyis*), explained here so that the yogi never forgets the illusory nature of appearances during his practice;
- the explanation of the fifty-one formations (*'du byed*) and their subdivisions given here in the context of yoga but mostly exposed as a list with interlinear notes;
- the six bone ornaments (*rus rgyan drug*) explained here as a reminder, according to the context in which they occur in the *sKu gsum rang shar* text on *rtsa rlung* (see text no. 176);
- the nature of the four demons (*bdud bzhi*) and their symbolism (*bdra*);
- a detailed explanation on the Wheels (*'khor lo*) of the visionary anatomy of the body, based on the *Yang rtse klong chen* collection;
- some advice on *rtsa rlung* visualizations according to the *Zhang zhung snyan rgyud*;
- the nature of outer, inner and secret obstacles (*bar chad*);
- the nature of the Prodigious Sky Dancer (*rdzu 'phrul gyi mkha' 'gro*) occurring in the context of the *sKu gsum rang shar* text on *rtsa rlung*;
- further teachings on *rtsa rlung* exercises explaining the practice of the ninefold purification of stale air (*rlung ro dgu 'bud*); and
- the practice consisting in blessing (*byin gyis brlab pa*) channels, winds and essences (*thig le*) and further explanations on this practice including final advice by Shardza's master, bDe chen gling pa (1833-1893); this section is the longest of the work.

19.
Yang zab nam mkha' mdzod chen las/ /sNyan brgyud rtsa rlung 'khrul 'khor

a. 1-18

b. Ca (r) / *snyan brgyud rtsa rlung.*

c. *zhes pa 'di'ang dbra yi dpon po rnam rgyal grags pa dang dbra slob tshul khrims rgyal mtshan gnyis kyis/ gdams pa zab mo 'di 'dra zhal khrid 'jol dogs dang brgyud pa chad na phongs sems che bar snyam nas/ zhal khrid bzhin yig lam la*

bkod dgos kyi bskul ma byung ba bzhin/ shar rdza'i bya bral bkra shis rgyal mtshan gyis g.yung drung lhun po'i bde chen ri khrod du bkod pa 'dis kyang rlung sems zung 'jug gi rnal 'byor pas ri sul gang nas nyams rtogs khyad par can rgyud la 'khrungs pa'i rkyen du gyur cig/ sarva mangalam//.

d. A rewriting of the yantras (*'khrul 'khor*) used in the tradition of the *Zhang zhung snyan rgyud*. The original compiler of the root-yantras of this cycle was the famed master dPon chen btsan po who is also said to have been the translator of the *Zhang zhung snyan rgyud* from Zhang zhung to Tibetan language. These exercises are of considerable importance for progressing (*bog 'don pa*) in the practice or correcting the defects liable to affect Contemplation. The text was written at the behest of rNam rgyal grags pa of the dBra clan and his disciple Tshul khrims rgyal mtshan. Shardza was fearing that the oral guidance (*zhal khrid*) of this lineage was on the verge of disappearing and consequently wrote down these oral instructions in his hermitage of bDe chen ri khrod.

20.
Yang zab nam mkha' mdzod chen las dri med mdo dang sātstsha rigs lnga thugs rje yongs spros kyi sgo nas khang brtsegs mchod rten bzhengs thabs kyi lag len skabs bcu pa zhes bya ba

a. 1-55.

b. Cha (r) / *khang brtsegs mchod rten.*

c. *ces pa 'di'ang 'bri rgyud stag zhig dgon gyi bla ma sangs rgyas bstan 'dzin gyis bskul ba'i/ lo du ma 'gyang pa'i phyis su rtogs ldan seng ge nyi ma dang/ de 'phral dge btsun nyi ma bdud 'dul gnyis nas don gnyer chen pos bskul ba'i ngor/ shar rdza'i bya bral 'jigs med dbang pos rgyal 'phags kyi bka' lung gi dgongs don snying po ji bzhin bsdebs te lag tu len bde ru sbyar ba'i yi ge pa ni nyag rong ba bon btsun shes rab kyis bgyis pa dge legs 'phel/.*
Appended pp. 54-55: *Sātstsha snying po,* a short text composed by Gu ru rnon rtse (1136-?).

d. A text explaining the building of stūpas (*mchod rten*) based on the fifth Vehicle (*dGe bsnyen theg pa*) according to the *Dri med gzi brjid* and the *Sātstsha rigs lnga thugs rje yongs spros* (no. 21) which comes from the Oral Transmission (*snyan brgyud*) given by sTong rgyung mthu

chen to Drung mu ha ra (g.Yung drung ye shes; see p. 2). There is an interesting discussion (p. 2 *et seq.*) on the differences between: i. reliquaries (*sku gdung*) which include temples, abbatial palaces, etc., ii. *sātstsha* proper (clay icons) and stūpas (conceived as funerary monuments). The text is concerned with the construction of stūpas, the drawing of their base, consecration rituals, including all the prayers to be recited during the building of the monument, the proper ethical behavior to adopt during the work, etc. It was written by Shardza Rinpoche at the behest of Sangs rgyas bstan 'dzin of sTag zhig monastery, rTogs ldan Seng ge nyi ma and dGe btsun Nyi ma bdud 'dul (a monk from dGe bshes monastery). The copyist was again Shes rab mchog ldan, Shardza's favorite scribe.

21.
Sātstsha rigs lnga thugs rje yongs spros kyi dkyil chog

a. 57-84.

b. Cha *dkyil chog* (r) / *khang brtsegs mchod rten*.

c. *de ltar sātstsha thugs rje rigs lnga 'od spros 'di/ rnam mkhyen gshen rab kyis sde bzhi 'khor la bshad/ mkhas lngas zhang zhung yul nas bsgyur/ stong rgyung gis drung mu bdag la gdams pa'o/.*
Appended p. 84: *'byung ba lnga la gdab pa.*

d. This work is one of the sources used by Shardza Rinpoche in text no. 20 above. It was orally transmitted by Rig 'dzin sTong rgyung mthun chen to mTshan ldan Drung mu ha ra. The text is said to have been uttered by sTon pa gshen rab and then translated in Zhang zhung by the five Erudites (*mkhas lnga*).[44]

As seen in Shardza Rinpoche's *Legs bshad mdzod*,[45] this text is indeed to be found among those revealed by Drung mu ha ra under the title *Su tshu rigs lngu* (Karmay, *op. cit.*, p. 332). mTshan ldan Drung mu transmitted his teachings to rTsi ra 'Od zer rgyal mtshan (*id.*, p. 333).

[44] These include Se Sha ri dbu chen, Me nyag lCe tsha mkhar bu, Rig 'dzin sTong rgyung mthu chen, lDe Gyim tsha rma chung and Zhang zhung Dran pa nam mkha'.
[45] Karmay, *The Treasury of Good Sayings*, p. 174.

22.
mDo dri med gzi brjid kyi dge bsnyen theg pa las phyung ba'i bde gshegs sku gdung sātstsha'i cho ga

a. 85-123.

b. Cha *mdo chog* (r) / *khang brtsegs mchod rten*.

c. Ø.

d. This is the second main source used by Shardza Rinpoche for the redaction of text no. 20 above. It is extracted from the canonical collection of the *gZi brjid* which was orally transmitted by sTang chen dMu tsha gyer med to sPrul sku blo ldan snying po (b. 1360). It is concerned with the Fifth Vehicle (*theg pa lnga pa*) or Vehicle of Virtuous Practitioners (*dge bsnyen theg pa*). The present version is actually a short extract taken from the original itself which is included in volume 3 of the *gZi brjid* (pp. 423-671). The complete version of this text forms the 12th chapter of the sūtra itself.

23.
Yang zab nam mkha' mdzod chen las/ /gTam thos rin chen phreng ba

a. 1-75.

b. Ja (r) / *gtam thos*.

c. *ces brgyud pa'i bla ma'i gtams*[46] *thos zhal gyi gdams pa rin po che'i phreng ba 'di yang shar rdza'i bya bral dri med snying po rang la dad mos bkag med kyis bskul nas rang 'dra'i blo dman rnams la tshigs gsal go sla phan gang che ba 'ga' zhig phyogs gcig tu bkod pa'i yi ge pa ni nyag btsun sa trig*[47] *ming gis bgyis pa* (p. 75) *'dis kyang dbon* [*dpon*] *gsas bla ma'i byin rlabs sems la zhugs nas/ nges 'byung dang gzhan phan byang chub kyi sems dang stong nyid zab mo gsum rang gzhan gnyis kyi rgyud la skye ba'i rgyur gyur cig/.*
Another colophon was added later on and contains names of donors and the amount of money they offered: */brgyud pa'i bla ma'i zhal gyi gtams thos 'di/ /shar rdza bde chen khrod du par bsgrub tshe/ /skyang 'phags bstan 'dzin rin chen gor bcu phul/ /khyung dbon bstan rgyal rgya gor bzhi*

[46] The spelling *gtam* should be the correct one.
[47] He is the famed scribe Shes rab mchog ldan who assisted Shardza Rinpoche on so many texts.

bcu phul/ /de'i dge rang gzhan pha ma sems can rnams/ /dpon gsas bla ma rnams kyi drung skyes nas/ /mtha' ni rdzogs pa'i sangs rgyas thob par shog/ phyi mo yi ge pa dang po de'o//.

d. This text is a compilation which Shardza Rinpoche made from lively spiritual stories he either heard of or read about. For each of the chapters listed below, there are stories illustrating specific aspects of the teachings, according to the following plan:

I. Instructions on the conventional meaning (*drang don*)
The teachings included under this heading are said to be of two kinds: ordinary ones (*thun mong pa*) and extraordinary ones (*thun mong ma yin pa*).

I-1. Ordinary teachings
The five teachings under this heading are known as the ordinary preliminaries (*thun mong gi sngon 'gro*):

1. the way of serving a religious master and attending his teachings;
2. the reflection on the difficulty of obtaining a perfect human body;
3. the reflection on impermanence;
4. the reflection on the unsatisfactory nature of conditioned existence; and
5. the inevitability of karmic results.

I-2. Extraordinary teachings
The four following teachings are known as the extraordinary preliminaries (*thun mong ma yin pa'i sngon 'gro*):

1. taking Refuge;
2. generating the Pure and Perfect Mind;
3. the confession of sins and obscurations; and
4. the offering of the maṇḍala.

II. Instructions on the ultimate meaning (*nges don*)
These are mostly centered on the practice of Guru-Yoga (*bla ma'i rnal 'byor*) and advanced contemplation techniques which make up the contents of the main practice (*dngos gzhi*) and lead to the actual experience of the Great Perfection itself.

24.
Yang zab nam mkha' mdzod chen las/ Tshogs 'khor bskor ba'i rnam bshad mu tig drwa ba

a. 1-25.

b. Nya *tshogs bshad* (r) / *nam mkha' mdzod*.

c. *ces pa 'di'ang a mdo rnga yul gyi mchog sprul tshul khrims bstan pa'i rgyal mtshan dang rgya rong brag steng ba shes rab ye shes gnyis kyis bskul nas/ mdo khams shar rdza'i zhing du skyes pa'i bya bral bkra shis rgyal mtshan dri med snying po'i des* [= *sdes*] *brtsoms pa'i dge bas bstan dang 'gro ba'i don rgya chen po 'byung ba'i rgyur gyur cig/ tha tshan mu tsug smar ro//*.

d. An explanation of the feast offering (*tshogs*) given by Shardza Rinpoche at the behest of mChog sprul Tshul khrims bstan pa'i rgyal mtshan of rNga ba district and rGya rong Shes rab ye shes of Brag steng. The text is divided into five parts describing: i. the place where to perform the offering; ii. who is liable to perform the offering; iii. the substances (*rdzas*) to offer; iv. the nature of the *tshogs* itself; and v. the actual procedure for performing the offering. As stated in the fourth section (p. 6), the feast offering aims at clearing away the karmic impregnations of the Base (*gzhi'i bag chags bsal ba*),[48] purifying the conceptions arising on the Path (*lam gyi rtog pa sbyang ba*), and perfecting the accumulation of Wisdom at the level of the Fruit (*'bras bu ye shes kyi tshogs rdzogs pa*). The author further states that there exist basically three kinds of *tshogs*: i. the outer one consisting in the ornaments of phenomenal existence (*phyi snang srid rgyan gyi tshogs*);[49] the inner feast offering of the aggregates, of the body (*nang phung po lus kyi tshogs*); and the secret ultimate feast offering of one's own Awareness (*gsang ba rang rig don gyi tshogs*).

25.
Yang zab nam mkha'i mdzod chen las/ Theg dgu'i grub mtha'i rnam gzhag nyung 'dus

a. 27-49.

[48] I.e., clearing the mind from all its karmic imprints.
[49] Namely offerings of foods, drinks, etc.

b. Nya *theg dgu* (r) / *nam mkha' mdzod*.

c. *zhes pa 'di yang spyang 'phags kyi rus rigs su skyes pa'i khyung po dpon po g.yung drung bdud 'dul dang nyag btsun tshul khrims rnam rgyal gnyis kyis bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pas bon bstan dar zhing rgyas pa'i rgyu ru gur cig/ /thog mar gu ge 'du byed po dad slob tshul khrims rnam rgyal bgyis pa dge'o/ /dge'o/ dge'o//.*

d. A rather short work explaining in an abridged form the theories (*grub mtha'*) of the Nine Vehicles. It was written by Shardza Rinpoche at the behest of g.Yung drung bdud 'dul of Khyung po and Tshul khrims rnam rgyal of Nyag rong. In general, the Bon tradition recognizes three ways of classifying the Nine Vehicles according to the Southern Treasures (*lho gter*), the Northern Treasures (*byang gter*) and the Central Treasures (*dbus gter*). The present follows the latter system and describes how each Vehicle defines its View (*lta ba*) or Base (*gzhi*), its Meditation (*sgom pa*) or Path (*lam*), and its Fruit or result (*'bras bu*). The main sources used by Shardza Rinpoche are the *Me long dgu skor* (no. 334), the *Theg rim* (no. 333), the *Ye khri la zla ba'i bam po*, the *Ye khri gzhi'i bam po*,[50] the *gSang ba 'dus pa'i rgyud*,[51] the author's own *sDe snod mdzod* (no. 4), the *Rig pa'i rtsal dbang*,[52] the *Ba ga mngon rdzogs kyi rgyud*,[53] the *Ye khri'i bshad gzhi'i 'phyongs* and the *Nam mkha' 'phrul mdzod*.[54]

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[50] These two texts belong to the *Ye khri dkar po mtha' sel* cycle which is part of the "Bon of India" (*rgya gar gyi bon*). On the *Ye khri*, see D. Rossi, "The *Lo rgyus chen mo* in the collection of the *Ye khri mtha' sel*", *passim*. The *Ye khri bshad gzhi'i 'phyongs(/mchong)* mentioned below also belongs to this collection. On this text, see Achard, *L'Essence Perlée du Secret*, pp. 223-231.

[51] This certainly refers to the *gSang ba 'dus pa don gyi rgyud* which was discovered by bDe chen gling pa. See Achard, *Bon po Hidden Treasures*, text no. 49.

[52] This is one of the two main texts used for the initiation of the *Zhang zhung snyan rgyud* tradition, together with the *Ye dbang chen mo* which was discovered by Tshe dbang rgyal po.

[53] The *Ba ga mngon rdzogs* is one of the six Tantras belonging to the Proclamation of the Great Perfection in the lands of men. It thus belongs to the cycle of the *rDzogs chen bsgrags pa skor gsum* revealed by bZhod ston dngos grub in 1110.

[54] This cycle is linked to the *Ye khri* collection of texts and is attributed to Dran pa nam mkha'. It was orally transmitted by Tshe dbang rig 'dzin to Lung bon lha gnyan (12th century).

26.
'Dul ba mdor bsdus pa'i gzhung

a. 1-13.

b. Ta (r) / *mdor bsdus*.

c. *rgyal ba nyid mtshungs me ston gyi/ 'dul ba mdor bsdus spar gyi 'phrul/ tshul khrims bstan 'dzin dad pas bsgrubs/ 'brel tshad rnam mkhyen myur thob shog/ shar rdza bas smras pa'o/ mangalam//.*

d. This text was composed by Me ston Shes rab 'od zer (1058-1132) and is part of a corpus of five main works called *bKa' brten sde lnga* comprising:

1. *dBu ma bden gnyis*, concerned with the View (*lta ba*) and the two truths according to the Madhyamaka tradition,
2. *Byang chub sgrub thabs kyi lam rim* which deals with the gradual path (*lam rim*) in twelve chapters and combines the View and Conduct (*lta spyod zung 'brel*),
3. *'Dul ba kun btus* which is concerned with Conduct (*spyod pa*) and more precisely with monastic vows and regulations,
4. *'Dul ba mdor bsdus* which is the present text and appears to be a condensed version of the preceding one, and
5. *Bon 'khor tshig bzhi'i bka' 'grel*, a text dealing with the sūtric approach to Bon practice.[55]

These works are rather brief but their contents are of tremendous importance for the Bon tradition. Most of the works authored by Me ston have been commented down to the present day or have been the source of inspiration of later works, such as the famed *Lam rim* by the Menri Abbot bSod nams g.yung drung (see text no. 29), or some works by Kun grol grags pa,[56] etc. See also

[55] See Me ston Shes rab 'od zer & gShen ston Nam mkha' rgyal mtshan, *Byang chub sgrub thabs kyi bon tshigs su bcad pa sum brgya nyi shu pa'i rnam bshad gzhan phan snying po*, p. vi. gShen ston was a direct disciple of Me ston and an ardent proponent of the *lam rim* genre. His *gZhan phan snying po* (the commentary on the root-text of Me ston) has till now remained a prominent work studied by *dge bshes* in their curriculum.

[56] Such as his *Byang chubs sgrub thabs lam gyi rim pa bsdus don thar pa'i skas chen* (*Bon gyi brten 'gyur chen mo*, vol. 95, pp. 15-24, in thirteen main sections) which a kind of summary of bSod nams g.yung drung's root-text. Kun grol commented the abbot's work in his *sKyes bu gsum gyis byang chub sgrub thabs legs bshad lam gyi rim pa khrid yid rnam bshad thar lam gsal byed* (*ibid.*, pp. 33-

text no. 335 which gives the full historical account of the monastic discipline of the Bon tradition, as well as the complete list of vows for lay practitioners, monks and nuns.

27.
dBu ma bden gnyis gsal bar byed pa tshigs su bcad pa drug cu pa

a. 15-25.

b. Ta (r) /*dbu ma* (v).

c. *lta ba yang rtse dbu ma yum don gyi/ spar gyi 'phrul chen tshul khrims bstan 'dzin gyis/ shar rdza bde chen ri khrod gnas su bsgrubs/ 'gro kun gzung 'dzin kun dkris las grol shog/ spar byang cung zad 'di'ang shar rdza bkra shis rgyal mtshan gyis smras pa dge'o/ mangalam//.*

d. A short work in sixty verses composed by Me ston Shes rab 'od zer (see text no. 26), explaining the nature of the two truths (*bden gnyis*) according to the Madhyamaka (*dBu ma*) system. The printed edition of this text was produced by Tshul khrims bstan 'dzin in the bDe chen ri khrod hermitage.

The two truths — relative truth (*kun rdzob kyi bden pa*) and ultimate truth (*don dam gyi bden pa*) — make up the core of the Madhyamaka teachings but form, according to Lopön Tenzin Namdak, a View which is considered as dualistic from the perspective of rDzogs chen teachings.[57] Here it is interesting to see how Shardza Rinpoche

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251) which is of considerable importance for the tradition of Kun grol's lineage as well as for the g.Yung drung Bon tradition as a whole, even if it is only read and studied in the lineages associated with sMan ri monastery and not "officially" transmitted there (as a *lung* for example). As we have seen above in the introduction, the exception might have been the late Yongs 'dzin Sangs rgyas bstan 'dzin of g.Yung drung gling who was trained in the Kun grol tradition as a youth. He also recognized the actual 7th Kun grol incarnation, which shows his deep concern for the Kun grol lineage.

[57] In many of his teachings given in the West, Lopön Tenzin Namdak has stressed the differences between Madhyamaka and rDzogs chen on the one side, and Mahāmudrā and rDzogs chen on the other side, clearly demonstrating that the View (theories), Meditation (practices), Conduct (spiritual behavior) and the Fruit of rDzogs chen are specific to this Vehicle and that the latter does not in any way rely on the dualistic and speculative approach peculiar to Madhyamaka. This does however not comply with the teachings transmitted by bDe chen gling pa, Shardza Rinpoche and other recent Bon masters. On this subject (the differences between Madhyamaka, Tantra and

introduces it as the Supreme Peak (*yang rtse*) of the View (*lta ba*), as the author himself was an advocate of the common *ris med* postulate: "Madhyamaka, Mahāmudrā and rDzogs chen are the same" (*dbu ma phyag chen rdzogs chen gcig pa red*). However, it seems that this saying should be applied to the three "great ones" (*chen po gsum*), namely the Great Madhyamaka (*dbu ma chen po*), Great Symbol (*phyag rgya chen po,* Mahāmudrā) and Great Perfection (*rdzogs chen*). In this perspective, it seems that Great Madhyamaka cannot be equaled with Nagārjuna's Madhyamaka[58].

28.
lTung ba bshags pa'i mdo yi khrid kyi rim pa sgom thabs gsal ba'i sgron ma

a. 1-23

b. Tha (r) / *ltung bshags khrid* (v).

c. *zhes g.yung drung sems dpa'i ltung ba bshags pa'i mdo yi khrid kyi rim pa sgom thabs gsal ba'i sgron ma zhes bya ba/ bslab pa gsum gyis phyug pa'i drang srong tshul khrims rnam dag nas lha rdzas dri med kyis mtshams sbyar nas bskul ba'i ngor/ ho ba drang srong bkra shis rgyal mtshan zhes 'bod pa de nyid kyis/ ri khrod dben pa'i gnas su sgrigs rtsom byas pa 'dis kyang/ rgyal ba'i bstan pa yun ring du gnas shing/ sems can gyi don rgya chen po byed nus par shog/ sarva man-galam/.*

d. This is an instruction manual on the practice of the *g.Yung drung sems dpa' lta ba bshags pa'i mdo* which was discovered by bDe chen gling pa and included in volume 12 of his *Collected Works*.[59] The text was written by Shardza Rinpoche (Ho ba drang srong bKra shis rgyal mtshan) at the behest of Tshul khrims rnam dag. It first

rDzogs chen), see Slob dpon bsTan 'dzin rnam dag, *Dwogs sel 'ga' zhig gleng ba'i le'u rin chen gtsag bu*, pp. 71 *et seq*.

[58] In the Jo nang school of Tibetan Buddhism, the Great Madhyamaka is what is explained according to the *gzhan stong* approach of Emptiness. According to it, ultimate truth or Reality cannot be empty in the same way as conditioned phenomena or conventional truth is, but is to be envisioned as being empty (*stong*) of everything which is other (*gzhan*) than its own nature or ultimate essence. On the Jo nang school and its founder, see the excellent book by Cyrus Stearns, *The Buddha from Dolpo, passim*. On the approach to *gzhan stong* in other schools, see S. Hookham, *The Buddha Within*.

[59] See Achard, *Bon po Hidden Teachings*, no. 434, pp. 198-199.

describes the practice of the "four teachings which reverse the [ordinary] mind" (*blo ldog pa'i bon bzhi*), namely: 1. the reflection on the difficulty of obtaining a human body; 2. the reflection on impermanence; 3. the reflection on the unsatisfactory nature of conditioned existence; and 4. the reflection on the inevitability of karmic results. The next sections of the text are concerned with the development of the Pure and Perfect Mind (*byang chub sems bskyed*) based on the meditation of the four Immeasurables (*tshad med bzhi*: loving kindness, compassion, joy and equanimity), the Refuge (*skyabs 'gro*) and Confession (*bshags pa*; it is in this last section that the original Sūtra must be recited). The sections on dedication and aspiration prayer conclude the treatise.

29.
Legs bshad lam gyi rim pa zhes bya ba tshig bar bdun la shad par du bgyis pa shlo ka drug cu rtsa brgyad pa

a. 1-13.

b. Da (r) / *legs bshad lam rim* (v).

c. *legs bshad lam gyi rim pa zhes bya ba tshig bar bdun la shad bar du bgyis pa sho lo ka drug cu rtsa brgyad yod pa 'di dag/ rgyal ba gnyis pa mnyam med chen po'i gdan sa gshen bstan bkra shis sman ri'i dgon du nyid nam mkha' rgyal mtshan gyi mtho phyogs spyi bor blangs nas bskul pa'i ngor/ kho bo bsod nams g.yung drung bdag gis bka' lung bre srang gi 'phrang la gshar nas brtsams pas/ dge ba dang legs pa'i yon tan thams cad phyogs dus kun du dar zhing rgyas par gyur cig/ //tha tshan mu tsug smar ro// //smra ba'i dbang po she tsu drung mu yis/ /legs par bshad pa byang chub lam rim par/ /skal bzang g.yung drung dad pas bsgrubs pa'i dges/ /mkha' mnyam 'gro kun kun mkhyen go 'phang nyid/ /thob nas bde chen mchog la reg par shog/ /par 'di chab mdo par khang nas spel lo// /dge'o// dge'o// dge'o//.*

d. An important work composed by the sMan ri abbot bSod nams g.yung drung at the request of his disciple Nam mkha' rgyal mtshan. This version is that based on the xylographic print made in Chamdo.[60] As we have seen above (text no. 26), it is partly based on Me ston

[60] Its colophon shows minor variants with that of the manuscript reprinted in the *Bon gyi brten 'gyur chen mo*, vol. 95, p. 14.

Shes rab 'od zer's work on the Gradual Path and is made of twelve main sections: 1. following a master or spiritual guide; 2. reflecting on the preciousness of the human body; 3. reflecting on impermanence; 4. reflecting on the unsatisfactory nature of conditioned existence; 5. reflecting on the inevitability of karmic results; 6. generating faith and devotion; 7. taking Refuge; 8. generating *bodhicitta*; 9. engaging in the practice of Quiescence or Calm Abiding (*zhi gnas*); 10. training in No-self (*bdag med*); 11. stopping wrong conceptions (*log rtog*); and 12. entering into correct study and practice.

30.
Yang zab nam mkha' mdzod chen las/ bDe chen zhing sgrub zin ris rig pa'i me long

a. 1-12.

b. A (r) / *zhing smon lag len.*

c. *a ho log pa'i dris mas ma gos pa'i/ yang dag thar pa'i sa la rab smon pa/ bde chen zhing gi sgrub pa zab mo yi/ lag len rig pa'i me long zhes bya 'di/ grogs 'gas nan bskul byas bzhin manggas bris/ dge bas 'gro rnams bde chen sar 'god shog/ ces pa'ang khod po bla ma g.yung drung mtshan gyis bskul ngor sprang sgom bkra shis rgyal mtshan gyis sa mtha'i dben khrod du sbyar ba dge'o/ tha tshan mu tsug smar ro/.*

d. An explanation of the combined prayers recited in order to be reborn in the pure realms of the two Form Bodies (*gzugs sku*): the Emanation Body (*sprul sku*) and the Perfection Body (*rdzogs sku*). This combined prayer is in short known as the *bDe chen zhing smon*, "The Aspiration prayer (to be reborn) in the Pure Realms of Great Bliss". The explanation given by the author deals mostly with the structure of the text, its contents and order. This is not an explanation in the form of a commentary but rather a clarification on the order of the main parts of the prayer (given without much details). The present version was requested by Khod po bla ma g.Yung drung (rgyal) mtshan and redacted by the author in his hermitage. The text also exists in a manuscript form with the following title: *bDe chen zhing sgrub zab mo'i lag len nor bu'i phreng ba zhes bya ba*. This was probably the original title which was later changed when the text was prepared for printing.

31.
mKhas shing grub pa'i dbang phyug mtshungs med bla ma mangga wer zhi'i bka' 'bum gyi brgyud rim shel dkar phreng ba

a. 13-27.

b. A (r) / *brgyud rim* (v).

c. *ces pa'ang mchog gzigs bla ma'i bka' drin gyis 'tsho ba'i bon smra ba/ khod spungs pa dbra ston ngag dbang bskal bzang bstan rgyal gyis nye bar bris pa dge zhing bkra shis so//.*

d. A short composition by Shardza Rinpoche's biographer Khod spungs dBra ston Ngag dbang skal bzang bstan rgyal (1897-1959) which contains the lineage transmissions of Shardza's collected works (*bka' 'bum*).[61] As we have seen above in the introduction, the text groups together three categories of works: 1. the cycle of the Profound Treasuries (*zab mo mdzod kyi skor*);[62] 2. the commentaries (*'grel pa*) and 3. the Pure Visions (*dag snang*) and Activity practices (*las tshogs*). Some works such as the *Nam mkha' mdzod* belongs to both the cycle of Profound Treasuries and to that of Pure Visions as well.

32.
rDzogs chen sku gsum rang shar gyi rtsis byang gser gyi phreng ba

a. 29-35.

b. A (r) / *rdzogs chen rtsis byang* (v).

c. *ces pa 'di'ang shar rgya(l) mo rong gi bstan pa'i ka chen 'dzin pa/ rong grub thob nam mkha' nyi ma rgyal mtshan dpal bzang po nas zab gnad ma lus dril ba'i* (p. 35) *gdams pa 'di 'dra/ de sngar gangs can bod du mi bzhugs pas bka' drin che'o/ zhes rjes su yi rang dang bcas pa'i rin chen gnyis pa srang bcu dang zang zing gi gnang skyes gya nam* (= *nom*) pa *mdzad nas da dung 'di dag gi dpe byang dang brgyud rim gnang dgos zhes bskul bzhin du shar rdza'i bya bral bkra shis rgyal mtshan dri med snying po'i sdes/ dmu rdo g.yung drung*

[61] Shardza Rinpoche's name is given in Zhang zhung language in the title as Mangga (bkra shis) wer (rgyal) zhi (mtshan). In the text itself (p. 15), he is referred to by his other names such as 'Jigs med dbang po and Rig pa rang shar.

[62] Note that these are in no way "treasures" in the sense of rediscovered texts which are called *gter ma*.

spungs rtse'i nye gdab bon gyi 'du gnas chen po rnam rgyal lha rtse'i dgon gnas su bris pas bstan 'gro la phan thog par shog cig/ tha tshan mu tsug smar ro//.

d. A very interesting list showing that the cycle of the *sKu gsum rang shar* covers numerous other texts not included in the single volume dedicated to it in this set of *Collected Works*. There are in fact 44 texts making up the whole collection:

1. *sNgon 'gro bka' lung rgya mtsho* (no. 156), also more generally known as the *A khrid bka' lung rgya mtsho;*
2. *dNgos gzhi sku gsum rang shar* (no. 173);
3. *Thod rgal snang bzhi'i nyams len,* also known as the *Thod rgal snang ba'i ltas mo* (no. 180);
4. *mTshan snang ar gtad gdams pa* (no. 181);
5. *sPyod pa ye shes rang 'bar* (no. 182);
6. *gNyid lam 'khrul pa rang dag* (no. 183);
7. *'Chi kha'i rtsal sbyong* (no. 184);
8. *'Bras bu 'khor 'das mnyam sbyor* (no. 185);
9. *Thun mong gtum mo'i nyams len* (no. 175);
10. *'Khrul 'khor sgyu ma'i rol mo* (no. 176);
11. *'Khrul 'khor gser gyi thur ma* (no. 177);
12. *'Dod chags lam khyer gyi gdams pa* (no. 178);
13. *bCud len thar pa'i rgyags phye* (no. 179);
14. *Bla ma'i rnam thar padma phreng ba* (no. 223);
15. *sGom rim thar lam myur bgrod* (no. 169);
16. *Tshig bshad byin rlabs sprin dpung* (no. 168);
17. *sNgon 'gro'i ngag 'don shing rta* (no. 161);
18. *sNgon 'gro rjes kyi tshig bshad* (no. 174);
19. *Bon 'chad spos kyi sprin dpung* (no. 172);
20. *Maṇḍal tshogs gnyis gter mdzod* (no. 162);
21. *Lha'i bon yan lag brgyad pa* (no. 163);
22. *Byang sems sdom pa 'bogs tshul* (no. 166);
23. *Bon spyod yan bdun che chung* (nos. 164-165);
24. *Byang sdom 'bogs pa'i cho ga* (no. 167)
25. *gNas bzhir mchod pa'i las chog* (no. 170);
26. *Rigs drug rang sbyong khrid gdams* (no. 171);
27. *gSang bdag lag len nor phreng* (no. 186);
28. *Cha lag yid bzhin dbang rgyal* (no. 187);
29. *Tshogs mchod dngos grub rgya mtsho* (no. 188);
30. *Tshogs skong 'dod 'byung yid nor* (no. 189);
31. *Ye shes dbal mo'i srog bskul* (no. 190);
32. *Ma gsum bskul pa thog mda'* (no. 191);
33. *sMan bzhi'i sgrub thabs glog zhags* (no. 192);
34. *Brag btsan dmar po'i bskul pa* (no. 193);

35. *brGyud pa'i phyag mchod chen mo* (no. 198);
36. *Zhi sgrub sgyu 'phrul drwa ba* (no. 194);
37. *Khro sgrub ye shes me 'bar* (no. 195);
38. *mkha' 'gro'i sgrub pa dga' 'khyil* (no. 196);
39. *Khod spungs sgrub thabs snying thig* (no. 197);
40. *gSang mtshan gdags thabs zur gsal* (apparently missing);
41. *sPros bcas dbang chog 'phrul sgron* (no. 199)
42. *sPros med dbang gi cho ga* (no. 200);
43. *Shin tu spros med dbang chog* (no. 201); and
44. *Rab tu spros med dbang chog* (no. 202).

This list was established at the request of Rong Nam mkha' Nyi ma rgyal mtshan dpal bzang po, when Shardza Rinpoche was in the monastery of rNam rgyal Lha rtse dgon, on the holy site of dMu rdo g.yung drung spungs rtse. This would put the redaction of the work in 1907.

33.
rDzogs chen nam mkha' mdzod kyi rtsis byang me tog phreng ba zhes bya ba

a. 37-43

b. A (r) / *nam mdzod rtsis byang*.

c. *zhes pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis dben gnas bde chen ri khrod du sbyar ba dge'o// tha tshan mu tsug smar ro//*.

d. A short work written by Shardza Rinpoche in his hermitage of bDe chen ri khrod, explaining the structure and contents of the *rDzogs chen nam mkha' mdzod*. According to this text, the cycle is divided into two sections: 1. liturgical texts (*'don cha*), and 2. guiding instructions (*khrid*) and oral precepts (*gdams*). It is to be noted here that none of the available editions of the *Nam mkha' mdzod* follow the structure given by its author. The order of the texts should thus be the following:

I. Liturgical works (*'don cha*)

Ki *bDe 'dus kyi sngon 'gro sbyor ba'i bon bdun rjes bya dang bcas pa* (no. 111);
Khi *gSol 'debs byin rlabs gong bu* (no. 112);

Gi	*brGyud phyag 'od gsal drwa ba* (no. 114) and *Tshogs glu rtsa gsum dkyil 'khor dgyes pa'i mchod dbyangs* (no. 132);
Ngi	*mChod pa'i rgyan phreng padma'i do shal* (no. 116);
Ci	*bDe gshegs 'dus pa'i sgrub pa kun bzang thugs tig* (no. 117);
Chi	*Tshogs mchod rin chen gter chen* (no. 125);
Ji	*brGyud skong thugs rjes myur gzigs* (no. 129);
Nyi	*Yan lag bzhi ldan skong ba* (no. 130);
Ti	*rTsa gsum gyi skyabs sems gsol 'debs dbang bzhi'i chu rgyun* (no. 113);[63]
Thi	*rTsa gsum brgyud phyag byin rlabs kun 'byung* (no. 115);
Di	*Rig 'dzin 'dus pa'i sgrub pa* (no. 119);
Ni	*gSas mkhar mchog lnga'i sgrub pa* (no. 120);
Pi	*mKha' 'gro kun 'dus sgrub pa* (no. 121);
Phi	*Tshogs bsdus tshogs gnyis mdzod khang* (no. 126) and *Tshogs bsdus spyir rgyug* (no. 127);
Bi	*Zhi rgyas dbang drag dgongs 'dus sgrub pa* (no. 135) and *Lus sbyin mkha' 'gro'i gad rgyang* (no. 367);[64]
Mi	*Las bzhi rgyun lnga'i sbyin sreg cha lag* (no. 137);
Tsi	*Las bzhi rgyun lnga'i sbyin sreg* (no. 138);
Tshi	*Srid pa rgyal mo'i gsang sgrub* (no. 124);
Dzi	*Srid rgyal gsang bskul* (no. 131);
Wi	*bKa' brgyud bla ma rnams kyi tshogs brgyud pa rkang thon* (no. 128);
Zhi	*bDe 'dus 'dzab kyi shog chung* (no. 118);
Zi	*Myong grol ril bu'i sgrub thabs* (no. 122);
'I	*Rig 'dzin tshe yi sgrub pa* (no. 134);
Yi	*mChog lnga'i sbyin sreg bya thabs* (no. 139);
Ri	*Las bzhi mkha' 'gro'i dmigs rim* (no. 123);
Li	*sMon lam sangs rgyas zhing bgrod* (no. 147);
Shi	*Byams ma'i maṇḍal bzhi chog* (no. 34);
Si	*Bar do'i ngo sprod gser gyi me long* (nos. 151 & 152);
Hi	*dKon mchog ra mda' sbran pa* (no. 150);
I	*sMon lam yid bzhin kun 'grub* (no. 148);

[63] Its title is given as the …*dbang bzhi char rgyun* in the text itself.

[64] This text is missing form the set I own, from the set owned by the Triten Norbutse Monastery in Nepal, as well as from the *Bon gyi brten 'gyur chen mo* (3rd edition). I have included it below (in *volume 17) according to a manuscript in the possession of Lopön Trinley Nyima Rinpoche xeroxed in Dzogchen Samten Ling in 2005. It is however available in the 1974 Dolanji edition of the *Nam mkha' mdzod* (vol. II, pp. 45-54).

Ki:[65]	*bDe 'dus dang sku gsum rang shar gyi gtor ma bca' thabs* (no. 108);
Khe:	*bDe 'dus zin ris shel dkar me long* (no. 109);
Go:	*Las bzhi rgyun lnga'i zin ris gsal ba'i me long* (no. 136);
Ngu:	*sKu gsum rang shar dbang bzhi'i zin ris 'phrul gyi me long* (no. 48);
Ci:	*bDe chen zhing sgrub zin ris rig pa'i me long* (no. 30);
Che:	*sPros bcas dbang chog lung gi sgron ma* (no. 140);
Jo:	*sPros med dbang chog don gsal sgron ma* (no. 141);
Nyu:	*Shin tu spros med dbang chog gsal ba'i sgron ma* (no. 142);
Ti:	*Rab tu spros med dbang chog rig pa'i sgron ma* (no. 143);
The:	*Rig 'dzin 'dus pa'i dbang chog* (no. 144);
Do:	*mChog lnga'i dbang chog* (no. 145);
Nu:	*mKha' 'gro kun 'dus dbang chog* (no. 146);
Pi:	*dKon mchog gsum rjes su dran pa'i mdo* (no. 40);
Phe:	*bsNyen smyung gnyis kyi sdom chog* (no. 39);
Bo:	*Glud dang chang bu bsngo thabs* (no. 155);
Mu:	*Sangs rgyas rabs bdun bstod pa nor phreng* (no. 153);
Tsi:	*Bla ma'i rnal 'byor 'dod 'byung bum bzang* (no. 157), *Shar rdza'i skyes phreng gsol 'debs* (no. 83) and *sTon pa ye gshen gtsug phud kyi lung bstan pa'i gsol 'debs* (no. 85);
Tshe:	*Ngag 'don bslab gsum rin chen 'dren pa'i shing rta* (no. 161) and *Byang sdom cho ga bsdus pa* (no. 167?);
Dzo:	*Bla sgrub 'dod 'byung rin chen* (no. 105) and its appendix (*cha lag*, no. 107);
Wu:	*Las dang po ba'i sems skyong thabs* (no. 45);
Zhi:	*Zhing smon rnam mkhyen grong 'jug* (no. 212);
Ze:	*Zhing smon thugs rje'i nyag thag* (no. 215);
'O	*Bon sku'i smon lam gti mug gnyid skrog* (no. 218);
Yu:	*mDo 'dus bsngo ba* (no. 154);
Ri:	*gSol 'debs mchog thun sbrang char* (no. 81);
Le:	*Ngag bsdom gser gyi tha ram* (no. 38);
Sho:	*sKu gsum rang shar gyi rtsis byang gser gyi phreng ba* (no. 32);
Su:	*Nam mkha' mdzod kyi 'don cha dang khrid skor gyi rtsis byang me tog phreng ba* (no. 33), i.e., the pre-

[65] Each text-sigla is here followed by two *thig le*, one above the other.

sent text, despite the fact that its sigla is "A" in the Chamdo edition I follow here.

Hi: *brGyud rim shel dkar phreng ba* (no. 31); and

E: *bsTan 'bar ma* (?, missing from this set).

II. The cycle of Guiding and Oral instructions (*khrid dang gdams skor*)

Ka *Yang zab nam mkha' mdzod kyi bon 'chad mkhas pa'i mgul rgyan* (no. 15);

Kha *rDzogs pa chen po'i lam gyi rim pa'i khrid yid kun bzang snying tig* (no. 16);

Ga *rGyun spyod yid bzhin nor bu* (no. 43);

Nga *rTsa rlung gnad kyi zhal shes* (no. 18);

Ca *sNyan brgyud rtsa rlung 'khrul 'khor* (no. 19);

Cha[66] *Khang brtsegs mchod rten lag len skabs bcu pa* (no. 20) and *Lho gter shog gcig* (not identified);

Cha *Swātstsha rigs lnga'i dkyil chog* (no. 21);

Cha *Dri med dge bsnyen theg pa'i swātstsha'i cho ga* (no. 22);

Ja *gTam thos rin chen phreng ba* (no. 23);

Nya *Tshogs kyi rnam bshad mu tig drwa ba* (no. 24);

Ta *dBus gter gyi theg dgu'i grub mtha'i rnam gzhag* (no. 25);

Tha *lTung bshags khrid rim bsgom thabs gsal ba'i sgron me* (no. 28);

A *bsTan grags rgal lan lha mi dgyes pa'i gtam* (no. 17)

*

[66] Two further entries are given the sigla "Cha".

VOLUME 9 [TA]

YANG ZAB NAM MKHA' MDZOD CHEN — II

This is the second volume of the *Yang zab nam mkha' mdzod* which contains extensive supplementary works, some of which do not actually pertain to the cycle proper. Texts nos. 40-42 are not by Shardza himself but were included by him within the collection.

34.
Yang zab nam mkha mdzod chen las/ /Byams ma'i maṇḍal bzhi chog

a. 1-10

b. *khi shi* (r) / *maṇḍal bzhi chog* (v).

c. *zhes pa 'di'ang re bkong gi bla ma gsang sngags theg pa chen po'i rnal 'byor sde snod gang la'ang gzhan dreng mi 'jog pa'i mkhas dang grub pa'i bdag nyid chen po g.yung drung phun tshogs zhes pas rgyang ring nas gu ge'i lam nas bskul phyir zhar rdza pas bris pa dge'o// tha tshan mu tsug smar ro/ /.*

d. A classical practice of Yum chen Thugs rje byams ma based on texts such as the *Byams ma'i rgyud* and the *g.Yung drung las rnam par dag pa'i rgyud*. On several occasions, Shardza quotes from texts and indicates that he has added a few lines of his own to the traditional description of the Byams ma maṇḍala (such as on pp. 5, 8 and 9 for example).

35.
Byams ma g.yul las rgyal ba'i gsol 'des sholo ka

a. 10.

b. *maṇḍal bzhi chog*.

c. *ces pa 'di ni skyabs rje me ston nyi ma rgyal mtshan gyis mdzad pa'i/ /des ni yum chen byams mas rtag tu 'gro la brtse bas/ /dus drug tu gsol ba 'debs na 'phral rkyen sogs bar chad kun las rgyal ba'i yon tan bsam gyis mi khyab pa byams 'bum sogs las gsungs pa'o// dge'o//.*

d. A short four-verse prayer to the Goddess Byams ma extracted from a work by sKyabs rje Me ston Nyi ma rgyal mtshan (late 19th century). It is famous for its conciseness and has been handed over in the Shardza lineage till the present day.

36.
sMon lam mdor bsdus

a. 10.

b. *maṇḍal bzhi chog*.

c. *ces smon lams nyung 'dus 'di'ang sman ri'i mkhan chen nyi ming pas sbyar ba dge'o// manga laṃ/.*

d. A four-verse prayer to the root master (*rtsa ba'i bla ma*) composed by the sMan ri Abbot Nyi ma bstan 'dzin (b. 1813).

37.
Yang zab nam mkha' mdzod chen las/ /sDom gsum gso sbyong rgyun gyi phreng ba

a. 1-5.

b. *Gi le* (r)/ *gso sbyong* (v).

c. *zhes pa 'di'ang rtogs ldan yon tan rgyal mtshan gyis snar mo'i dus nas bskul zhing phyis su rgya khri ka'i yul gyi drang srong tshul khrims g.yung drung ming gis bskul nas shar rdza pas bris pa dge'o//.*

d. This text is a short ritual for confessing and repairing the commitments, vows or pledges (*dam tshig*) which have been broken. As a primary instruction, the recitation of the 100 syllable mantra is of utmost importance insofar as it is considered as the supreme means for purifying such kinds of misdeeds. The recitation of this mantra is accompanied here by a long verse prayer or chanted stanzas (*tshig bshad*) which must be sung by the practitioner. This prayer covers the quasi-totality of the work. The text was written by Shardza Rinpoche at the behest of rTogs ldan Yon tan rgyal mtshan and Tshul khrims g.yung drung, a monk from rGya khri ka country.

38.
Yang zab nam mkha' mdzod chen las/ Ngag bsdoms cho ga gser gyi tha rams

a. 7-13.

b. *Gi le* (r)/ *ngag bsdoms* (v).

c. *zhes pa 'di'ang phyag 'tshal bla ma bsod nams ye shes nas bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyis bris par dge'o// //.*

d. An interesting text written by Shardza Rinpoche at the behest of Bla ma bSod nams ye shes, describing how to control (*bsdoms*, *bsdams*) one's voice (or speech, *ngag*) and the reason why one should do so. The author explains that one's mind (*yid*) is like a king (*rgyal po*); one's speech like a minister (*blon po*) and one's body like an ordinary man (*phal pa*). Consequently, the virtuous or non-virtuous acts that one commits are commanded by the king, or mind which remembers what is virtuous and what is not. Speech here serves as a medium which will voice the actual restrictions that one must impose to one's being, while the body will concretely accomplish what is commanded by the mind. Thus reaching liberation or falling into the three lower realms ultimately depends upon the mind. By controlling one's speech, the arising of wrong thoughts will be blocked and the concrete involvement in wrong actions will be impossible. Most of the recitative sections which one must chant during the ritual phases of the practice come from the *A khrid* and *Phyag khrid* preliminaries.

39.
Yang zab nam mkha' mdzod chen las/ bsNyen smyung gnyis kyi sdom chog

a. 1-6.

b. *Ngi Phe/ sdom chog* (r)/ *nam mkha' mdzod* (v).

c. */ ces pa'ang grogs blo gros can gyis yang yang bskul ngor/ ku sā li mangga'i ming gi sgrig pa dge'o/ tha tshan mu tsug smra (= smar) ro/.*

d. This short text written by Shardza Rinpoche at the request of his friend Blo gros[67] deals with the ritual aspects of taking fasting vows, either for one day (*bsnyen gnas*) or every other day (*smyung gnas*).

40.
dKon mchog gsum gyi yon tan rjes su dran pa'i mdo zhes bya ba

a. 7-13.

b. *Ngi phi* (r) / *rjes dran* (v).

c. */zhes dkon mchog gsum gyi yon tan rjes su dran pa'i mdo zhes bya ba 'di'ang stag zhig nyi ma bdud 'dul gyis bskul nas/ khams dang rnam par rgyal ba las gsungs pa bzhin du shar rdza dri med snying pos bsdebs pas rang gzhan thams cad dkon mchog gi skyabs 'og tu tshud par gyur cig gu/ tha tshan mu tsug de smar hā/ dge'o// //.*

d. A canonical work based on the *'Bum* (or *Sher phyin* literature) and the *rNam par rgyal ba* (an important Sūtra containing *gzungs* formulas)[68] and arranged by Shardza Rinpoche at the request of his disciple sTag zhig Nyi ma bdud 'dul. For the commentary on this work, see below no. 222. The text has a title in zhang zhung language given as (p. 8.1) *A ti gyer zhi khri pa gu ra drin gyi shi shin nye lo da dod ci/*. The equivalents with Tibetan language are as follows:

— *a ti* means *sangs rgyas* (Buddhas);
— *gyer zhi* is not attested *per se* in the *Zhangzhung Dictionary* but it appears in compounds such as *gyer wang zhi* referring to *Dharmakaya* (*Bon sku*); here it simply stands for Bon;
— *khri pa* stands for *sems dpa'* (Mind Heroes)[69];
— *gu ra* means *yon tan* or qualities (for the obvious sanskrit *guna*);
— *drin gyi* means *rjes su* (an emphatic particle which goes with *dran pa*)

[67] He is probably the same as Khod po Padma blo gros, a monk from Rab rgyal monastery in Nyag rong who came to live next to Shardza's hermitage in bDe chen ri khrod in 1893, together with Tshul khrims mchog rgyal.

[68] On the *rNam rgyal gzungs chen*, see Dan Martin, & al., *A Catalogue of the Bon Kanjur*, pp. 96-99.

[69] This means that instead of translating *dKon mchog gsum* (The Three Jewels), the original zhang zhung title enumerates each of these Jewels: the Enlightened Buddha, his Bon teachings and the community of Mind Heroes.

— *shi shin* means *dran pa* (remembering, recollecting, evocating);

— *nye lo* stands for *mdo* (sūtra, discourse or treatise).

This Sūtra contains the praise-like descriptions of the qualities of the Buddha (*sangs rgyas*), of the precious Eternal Bon teachings (*g.yung drung bon rin po che*) and of the Excellent gShens or Eternal Mind Heroes (*gshen rab g.yung drung sems dpa'*), the Three Jewels (*dkon mchog gsum*) in which all faithful ones take Refuge. Note here that the Bon tradition usually speaks of Four Jewels or Sources of Refuge (*skyabs gnas bzhi*), adding the master (*bla ma*) to the set of three above.

41.
Khams thig le'i mdo ces bya ba

a. 1-6.

b. *Ci ta* (r) / *thig le'i mdo* (v).

c. *gnyen 'thing gi gter ma'o/.*

d. A short canonical text explaining that everything should be left in the state of the Single Thigle (*thig le* [*nyag*] *gcig*) which is the empty and luminous essence of all conditioned phenomena of Saṃsāra and all marvels of Nirvāṇa. The text belongs to the *'Bum* section of the *Kanjur* and comes from the discoveries of gNyen (= gNyan) 'thing (also gNyan/gNyen ston) Shes rab rdo rje who revealed several works belonging to the literature of the *Khams 'bring* and *Khams bsdus* in 1067.[70]

The text opens with the following title in zhang zhung language: *Gu ge phyo smin sad wer hrang/ mu ye zhi la phro rtse nan/ phyo sangs sangs te e ma ho/*. Its inner title in Tibetan language is: *'Phrul gyi yi ge sum cu yi/ dge sdig gi don bstan pa/ tshig gi rtse mo/ don gyi sa bcad/*. It is however difficult to build correspondences here and to thus clarify the title in zhang zhung language.

42.
'Bum bsdus nor bu'i rgyun phreng

a. 6-8.

[70] Two majors sections of the *'Bum* collection of the *Kanjur*. See Dan Martin, & al., *A Catalogue of the Bon Kanjur*, pp. 207-208, 229, 236-237.

b. *Ci ta* (r) / *thig le'i mdo* (v).

c. Ø.

d. A very brief work containing some formulas (*gzungs*) of the various sections of the *'Bum* cycles, such as Gyer mi Nyi 'od's *'Bum*, the *Ye gshen bKod 'bum*, the *'Bum nyi ma dgu shar*, the *bDal 'bum*, the *Phyur 'bum*, the *Ka ba gling dgu*, the *Khams chen*, etc.[71] This collection of mantras was actually discovered as a Treasure (*gter ma*) by Gu ru rNon rtse (b. 1136) and was transmitted to bKa' dam Ye shes rgyal mtshan (p. 7). The latter was a direct disciple of Gu ru rNon rtse who transmitted him the teachings of *Ma rgyud*.[72]

43.
Yang zab nam mkha' mdzod chen las/ /rGyun spyod yid bzhin nor bu

a. 1-76.

b. *Tshi ga:* (r) / *rgyun spyod* (v).

c. / *ces pa 'di'ang gter chen bde chen gling pa'i dngos slob 'chi med 'jam dpal rnam rgyal gyis rgyang ring nas gu ge'i lam nas bskul ba dang/ /nye bar stag zhig btsun pa nyi ma bdud 'dul dang/ /dbal khyung sprul sku g.yung drung/ /khod po bskal bzang rgyal mtshan sogs kyis bskul bzhin/ /shar rdza'i bya bral bkra shis rgyal mtshan gyis g.yung drung lhun po'i bde chen ri khrod du rang gzhung gi bon kun la khyab che ba'i zab gter gdams ngag lung ldan rnams las khungs bcas zab bsdus su bsdebs pas rang gzhan 'khor ba'i rgyu 'bras zug rngu nad las grol ba'i sman du gyur cig/*.

After this colophon is included the following prayer inserted by the Chamdo editor bsKal bzang g.yung drung of Khra dGon monastery[73]:

/rgyal ba'i bstan pa rin chen gling 'dra las/ /rgyun spyod ratna'i phreng mdzes legs byung ba/ /'phrul gyi par la cha mdo'i sa khul nas/ /khra dgon mkhan ming khrun smar drung mus spel/ /de yi dge bas bstan 'dzin zhabs brtan nas/ /g.yung

[71] On the literature dedicated to the *'Bum* section of the *Kanjur*, see Dan Martin & al, *A Catalogue of the Bon Kanjur*, pp. 207-268.

[72] See Shar rdza bKra shis rgyal mtshan, *Legs bshad mdzod* (Dan Martin's electronic version), p. 295. See also, S.G. Karmay, *The Treasury of Good Sayings*, p. 166 n. 4.

[73] His name is given in zhang zhung language as Khrun smar drung mu.

drung bon bstan phyogs bcur rab rgyas shing/ /'gro kun kun bzang go 'phang mchog brnyes te/ /bdag kyang 'phags mchog bla ma'i drung skyes shog/ /mu tsug smrar (=smar) ro/ /dge'o/ /dge'o/ /dge'o//.

d. A very detailed work concerning the performance of daily practices, written by Shardza Rinpoche in his hermitage of bDe chen ri khrod, at the behest of 'Chi med 'Jam dpal rnam rgyal, a direct disciple of gTer chen bDe chen gling pa; Nyi ma bdud 'dul of sTag zhig monastery; g.Yung drung rgyal mtshan, the main *sprul sku* of dBal khyung monastery; and Khod po bsKal bzang rgyal mtshan, the famed biographer of Shardza himself.

The text describes the practices of thirteen sorts of yogas (*rnal 'byor*) to be performed on a daily basis by qualified practitioners:

1. the yoga of getting up at dawn (*tho rangs ldang ba'i rnal 'byor*);
2. the yoga of bathing which purifies (*dag byed khrus kyi rnal 'byor*);
3. the yoga of prostrations, confession and receiving vows (*phyag bshags sdom nod kyi rnal 'byor*);
4. the yoga of offerings and of gathering accumulations (*mchod 'bul tshogs bsog gi rnal 'byor*);
5. the yoga of giving water with *gtor ma* (*gtor ma chu sbyin gyi rnal 'byor*);[74]
6. the yoga of eating and drinking food (*bza' btung zas kyi rnal 'byor*);
7. the yoga of the profound accumulation (*zab mo tshogs kyi rnal 'byor*);[75]
8. the yoga of the virtuous conduct to be performed (*bya cha'i dge spyod kyi rnal 'byor*);
9. the yoga of recitations of mantras and reading aloud (*bzlas brjod bsnyen pa'i rnal 'byor*);
10. the yoga of ransoming death and giving ransoms (*'chi bslu glud gtong gi rnal 'byor*);
11. the yoga of dedication and aspiration prayers (*bsngo ba smon lam gyi rnal 'byor*);
12. the yoga of access to the equality of meditative absorption (*ting 'dzin mnyam gzhag gi rnal 'byor*); and

[74] There is no actual *gtor ma* cake for this practice which is simply a *chu gtor*, a sprinkling of water in a precise ritual way.

[75] Consisting in a feast offering (*tshogs*).

13. the yoga of lying down and sleeping (*nyal ba gnyid kyi rnal 'byor*).

Each of these yogas is to be practiced in the context of maintaining the three vows (*sdom pa gsum*) of correct ethics. Some instructions are given for general practitioners while some are oriented towards yogins practicing the Great Perfection, which means that a given yoga might be different if one follows general tantric practices or if one follows a rDzogs chen perspective.

44.
[No title, *rDzogs pa chen po sku gsum rang shar gyi khrid nyams su len tshul*][76]

a. 1-4.

b. *Ji* (r) / *zhal khrid* (v).

c. *ces pa 'di'ang rin spungs mchog sprul shes rab rnam rgyal gyis bskul ngor shar rdza'i bya bral bkra shis rgyal mtshan gyi rnga yul gyi bshad sgrub bstan pa'i gling chen po bkra shis smin grol 'khyil gling dgon du sbyar ba'o/ bkra shis so/ dge'o/.*

d. A short text written by Shardza Rinpoche at the behest of Shes rab rnam rgyal, the main *sprul sku* of Rin spungs dgon in rNga ba country, describing the step-by-step practice of the *sKu gsum rang shar* cycle (see vol. 11 below).

45.
Las dang po ba'i sems skyong thabs

a. 5-6.

b. *Ji wu:* (r) / *nam mkha' mdzod* (v).

c. *zhes pa'ang dge bshes rtsa ba'i zhal ngor wa lo mchog sprul g.yung drung thog med la shar rdza pas gdams so//.*

d. A short work written by Shardza Rinpoche at the behest of mChog sprul g.Yung drung thog med, dealing with the method for maintaining the stability of mind and cultivating the essence of one's Awareness (*rang rig*). It also explains the meaning of a key expression in rDzogs chen and Mahāmudrā contexts: calm, movement

[76] Title taken from the text itself, p. 1.2.

and Awareness (*gnas 'gyu rig gsum*). The experience of calm (*gnas*) arises when one remains in the natural state of one's mind (*rang sems gnas lugs*) and when no concept at all arises. The experience of movement (*'gyu*) coincides with the arising of subtle concepts while that of Awareness (*rig pa*) expresses itself when one identifies the nature of the movements and lets them dissolve in their natural purity (*rang dag*), thus remaining in the essence of the Base (*gzhi'i ngo bo*). However, Awareness is not limited or dependent upon the identification of movements because this identification is simply a special form of subsequent knowledge (*rjes shes*) which arises when one sees the essence of ordinary thought processes. Such a knowledge has the nature of an experience which arises and ceases (*skye 'gag can gyi rang bzhin*), whereas Awareness itself is beyond production, cessation, etc. Therefore, Awareness is the direct discernment (*rig*) of the state of Liberation (*grol sa*) which is seen in its total nakedness (*cer mthong*).[77]

46.
[No title, starting with: *//lta med stong pa'i rang mdangs de mjal shes na lta ba yin//*, etc.]

a. 6-7.

b. *Ji wu:* (r) / *nam mkha' mdzod* (v).

c. *zhes shar rdza pas gsungs so/*.

d. A short work explaining the definitions of the View (*lta ba*), Meditation (*sgom pa*), Conduct (*spyod pa*) and Fruit (*'bras bu*), together with instructions on the nature of manifestations and of mind.

47.
[No title, starting with: *//lta yul stong pas mthong rgyu med/ /lta mkhan stong pas ngos bzung med/*, etc.]

a. 7.

[77] There have been quite a few interesting explanations of these notions in Mahāmudrā context in various recent works in English language. Those by Khenchen Thrangu Rinpoche are probably among the clearest ones. See for instance Khenchen Thrangu Rinpoche, *The Ninth Karmapa's Ocean of Definitive Meaning* and his *An Ocean of the Ultimate Meaning*, *passim*.

b. *Ji wu:* (r).

c. *zhes shar rdza pas so/ dge'o/.*

d. Short verses written by Shardza Rinpoche on the subject of Emptiness, manifestations, Awareness and the clarity of mind. It is actually made up of four distinct short sections, separated by quotations marks (*zhes dang*).

48.
rDzogs chen sku gsum rang shar gyi dbang bzhi'i zin ris 'phrul gyi me long

a. 1-11.

b. *Nyi ngu: dbang bzhi'i zin ris* (r) / *nam mkha' mdzod* (v).

c. *ces pa 'di'ang dbang chog gi shugs las lag len gsal bar ston pas mi dgos kyang/ blo chung rnams kyi rtogs sla zhing lag tu len bde'i phyir du shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar ba'o/.*

d. As its title indicates, these are notes on the four initiations (*dbang bzhi*)[78] as they are given in the *sKu gsum rang shar* cycle (see volume 11 below). It was written by Shardza Rinpoche in order "to ease and facilitate the understanding of those of lower capacities."

49.
sGra dbyangs rgyal mo'i shog chung 'dod 'byung bum bzang zhes bya ba

a. 1-8.

b. *Ti shog chung* (r) / *sgra dbyangs rgyal mo* (v).

c. */zhes sgra dbyangs lha mo'i sngon dngos rjes kyi shog chung 'di'ang stag btsun sengge nyi mas bskul ngor shar rdza bkra shis rgyal mtshan nam 'jigs med dbang pos sgyur ba'i dge bas mkha' mnyam sems can sangs rgyas sa thob shog/ bkra shis so// //.*

d. A short text centered on the practice of sGra dbyangs lha mo, the goddess who bestows intelligence and knowledge. It was written by Shardza Rinpoche at the

[78] Corresponding to texts nos. 199-202.

request of Seng ge nyi ma, a monk from sTag zhig monastery.

50.
dByangs can sgra dbyangs rgyal mo'i sgrub chung bsam 'phel nor bu zhes bya ba

a. 1-14.

b. *Thi sgrub gzhung* (r) / *sgra dbyangs rgyal mo* (v).

c. */ces phyi ltar na dbyangs can tshangs sras lha mo/ /nang ltar na yum chen bzang za ring btsun/ /gsang ba ltar na lha mo sgra dbyangs can gyi rgyal mor grags pa'i/ sgrub chung bsam 'phel nor bu zhes bya ba 'di yang/ rang gi gam du gnas pa'i gsol ming bstan pa tshul khrims kyis nye bar bskul ba la brten nas/ sgo rigs kyi drang srong nyi ming pas chu byi rgyal zla'i tshe dge bar sman ri bla brang du sbyar ba'i/ dge des cu phrag rig gnas bon gyi bstan pa dar zhing rgyas pa'i rgyud gyur cig/ /mu tsug smrar (= smar) ro//.*

d. A practice text centered on dByangs can rgyal mo written in sMan ri by Drang srong Nyi ma bstan 'dzin (the 22nd abbot of sMan ri) of the sGo clan, at the request of bsTan pa tshul khrims. In the colophon, the deity's names are given as follows:
— her outer form is dByangs can tshangs sras lha mo and corresponds to the Buddhist figure of Sārasvāti;
— her inner form is that of bZang za ring btsun, an important female deity belonging to the Nine Blissful Ones (*bder gshegs dgu*); and
— her secret form is that of Lha mo sGra dbyangs can gyi rgyal mo.
The author gives her various names in the opening section of his work as follows: In ting wer ro (in zhang zhung language); sGra dbyangs kyi rgyal mo (in tibetan language); Sārasvāti; Lha mo dbyangs can ma (in tibetan language again); Tshangs sras ma; Rig byed ma; and mTsho byung ma (all three in tibetan language). A mantra given in the text also links her to the form of Kurukule (p. 12).

51.
sGra dbyangs rgyal mo'i dbang ka ye shes drwa ba zhes bya ba

a. 1-11.

b. *Di dbang chog* (r) / *sgra dbyangs rgyal mo* (v).

c. *ces sgra dbyangs rgyal mo'i dbang chog 'di nyid gter chen bde chen gling pa'i gter ma dam rdzas brgya rtsa'i gta' rgya cher spel skabs kyi thog mar mkhas bzhi gshen brgyad lo pan bcu gnyis kyis shes bya mun pa kun sel gyis bsgrub pa'i shes rab ril bu spel skabs su gter chen yab sras kyi zhabs rdul spyi bos len pa'i stag zhig gi drang srong seng ge nyi mas bskul ba la brten nas shar rdza 'jigs med dbang po'i ming gis nyi dros kyi thun skabs shig tu shal rgyud tu bris pas/ 'gro kun shes bya'i mun pa sel ba'i rkyen du gyur cig/ //sarba manga laṃ*[79]/ /// //.

d. A short initiation ritual centered around the figure of sGra dbyangs rgyal mo and partially based on some *gter rdzas* revelations by gTer chen bDe chen gling pa. It was composed in between sessions during a morning break by Shardza Rinpoche at the behest of Drang srong Seng ge nyi ma of sTag zhig monastery. According to the text (p. 2 *et seq.*), sGra dbyangs lha mo is an emanation of Sa trig er sangs and manifested herself on the pure realm of the Thirty-Three Gods (*sum cu rtsa gsum*). She has three forms: 1. her outer (*phyi*) form is that of Lha mo sGra dbyangs tshangs sras rig byed ma; 2. her inner (*nang*) form is that of mTsho byung rGyal yum bZang za ring btsun; and her secret (*gsang ba*) form is that of Yum chen Shes rab phar phyin sGra dbyangs rgyal mo. As its title and contents indicates, the text is thus centered on her secret form.

52.
Shes rab dpal ster lha mchog la/ /ka bstod dbyar rnga'i sgra dbyangs

a. 1-2.

b. *Ni.*

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[79] The standard spelling should be (skt.) *sarva maṅgalaṃ*, meaning "May everything be auspicious". I have maintained the transliteration as it occurs in the texts throughout. The usual equivalent in Zhang zhung language is *Tha tshan mu tsug smar ro*, often spelt with the *smrar ro* wrong reading.

c. */kun rtog sprin gyi lding khang nas/ /dag snang glog 'od 'khyug dang lhan/ /bsdeb legs dbyar rnga ldir ba'i dbyangs/ /sgrogs 'di shar rdza'i rgyal tshabs (= tshab) pas/ /mangga laṃ//.*

d. A praise written by the representative (*rgyal tshab*) of Shardza, Blo gros rgya mtsho (1915-1952), and addressed to Shes rab smra ba'i seng ge in the form of an alphabetical poem, each line starting with a letter of the Tibetan alphabet.

53.
Lha mo sgra dbyangs dpal 'dzin la/ /ka bstod bung ba'i glu dbyangs

a. 3-4.

b. *Ni.*

c. */rig stong utpal gzhon nu'i rtser/ /grags stong bung ba'i glu dbyangs 'di/ /mos ldan thugs dang 'than pa'i phyir/ /spel 'di shar rdza'i rgyal tshab pas/ //mangga laṃ//.*

d. A poem in alphabetic form similar to no. 52, composed by Blo gros rgya mtsho and addressed to sGra dbyangs rgyal mo.

54.
[No title, starting with: *bla ma dam pa rnams la phyag 'tshal lo/ 'di la 'jug pa'i gang zag gis/ mos gus dad pa'i shugs bskyed la/*, etc.]

a. 5-6.

b. *Ni.*

c. *ces pa'ang mkhas dang grub pa'i bdag nyid 'gran bral mchog sprul chen po thugs rje nyi ma rin po che dang/ lha lcam bskal bzang lha mo/ rag shi rtogs ldan dri med g.yung drung/ dad sbyin nang blon gtsang tsha bon gshen sogs kyi nan bskul byung bzhin/ shar rdza'i rgyal tshabs (= tshab) blo gros rgya mtsho pas khrid gzhung dang mthun pa ser po hor gyi rgyal sa ru bris pa dge'o/ gcig las du ma 'phrul pa'i par/ /g.yung drung 'gyur med dad pa bskrun/ dge'o/.*

d. A prayer to the root-master (*rtsa ba'i bla ma*) written in the Ser po hor district by Blo gros rgya mtsho at the behest of several individuals, four of whom are mentioned in the colophon: mChog sprul Thugs rje nyi ma, Lha lcam bsKal bzang lha mo, Rag shi rtogs ldan Dri med

g.yung drung[80] and Nang blon gTsang tsha bon gshen. The present version was printed by g.Yung drung 'gyur med.

55.
sMra seng tshe sgrub bdud rtsi bum pa'i chog khrigs

a. 1-15.

b. *Pi* (r) / *tshe sgrub* (v).

c. */ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis smra seng ye dbyings sgrub pa las khrigs su bsdebs pas 'gal bar gyur na dkyil 'khor lha la bshags/ /dge'o/ /bkra shis shog//.*

d. A long life practice (*tshe sgrub*) centered on Shes rab sMra ba'i seng ge compiled by Shardza Rinpoche from the *sMra seng ye dbyings sgrub pa* which is a *gter ma* rediscovered by Shel zhig g.Yung drung rgyal po. The original teachings were transmitted by Bye brag dngos med[81] to Tshe dbang rig 'dzin who hid it as a Treasure. The lineage is given in the next text-entry.

56.
Tshe sgrub bdud rtsi bum pa'i gsol 'debs

a. 16-17.

b. *tshe sgrub gsol 'debs.*

c. */ces pa 'di'ang shar rdza'i bya bral 'jigs med dbang pos bris pa'o// //bkra shis so//.*

d. The prayer to the lineage masters of the *Tshe sgrub bdud rtsi bum pa* text (no. 55), the line of transmission being as follows: Bon sku Kun tu bzang po, Bye brag dngos med, gShen rab smra seng, Legs tang rmang po, Bla chen Dran pa nam mkha', mKha' 'gro 'Od ldan 'bar ma, Tshe dbang rig 'dzin, Shel zhig g.Yung drung rgyal po.

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[80] Dri med g.yung drung (1908-2002) was an important master (one of the two rTogs ldan rin po che) who studied under the great patriarchs of the late 19th century and of the first part of the 20th century. He was a disciple of Kun mkhyen rin po che (mChog sprul Thugs rje nyi ma) and of Kun grol 'Gro 'dul gling pa.

[81] The main Buddha located in the western direction.

57.
gZhi gsum gyi cho ga yon tan rin po che'i gter mdzod kyi gsal byed zin ris

a. 1-48.

b. *Phi* (r) / *gzhi gsum zin ris* (v).

c. *ces pa 'di'ang bla ma dbra ba'i gdan sa mdo sngags bstan rgyas gling du dbyar gnas gsar skrun skabs su dbra sprul bskal bzang bstan pa'i nyi ma dang dbra dbon rnam rgyal grags pa rang slob tshul khrims rgyal mtshan sogs nas bskul phyir dbra'i btsun pa dri med snying po'am bkra shis rgyal mtshan gyis sbyar ba'o// //mu tsug smrar (= smar) ro//.*

The following prayer is appended to the colophon: *// ṃ bde legs su gyur cig/ /rnam gsum bslab pa'i rtsa ba so sor thar/ /gzhi gsum dag pa'i lam nas spyod pa'i tshul/ /sde gsum smra ba'i dbang po shar rdza pas/ /tshad gsum lam nas 'dren pa'i gzhan bzang 'di/ /rgyal tshab bla ma'i thugs bskyed mkha' yang nas/ /bon sbyin mi zad char du snyel ba'i tshe/ /rtse drug mkhan po smon lam bstan 'dzin gyis/ /rin gnyis rgya srang lnga bcu'i zhal 'debs byas/ /tshul 'di las byung bsod nams rgyun bzang po'i/ /tshul 'chal log spyod tha rgod rab brlan te/ /tshul ldan 'dul ba'i gzhung lugs rgyas pa'i tshal/ /tshul khrims bla med 'bras bu mdzes gyur cig// //dge'o/ /dge'o/ /dge'o/ /bkra shis shog/ //.*

d. This text contains notes explaining the various phases specific to the lengthy form of the ordination ritual according to the sMan ri tradition, including the ceremonies for restoring vows for fully ordained monks (*dge slong*), etc. It was written by Shardza Rinpoche (named here dBra'i btsun Dri med snying po) at the behest of two important figures of mDo sngags bstan rgyas gling — the main seat of the dBra *lamas* — dBra sprul bsKal bzang bstan pa'i nyi ma and dBra dbon rNam rgyal grags pa —, and also at the request of Shardza Rinpoche's own disciple Tshul khrims rgyal mtshan. The prayer appended to the colophon mentions sMon lam bstan 'dzin, a *mkhan po* from rTse drug monastery, as a donor for the printing of this text.

58.
Byin brlabs dbyung gzhug gi cho ga

a. 1-6.

b. *Phi* (r)[82] / *'dul chog* (v).

c. */bzang po'i ri la btsun pa lhas sbyar ba'o/ tha tshan mu tsug smrar (= smar) ro/ //.*

d. A canonical work on *vinaya* aspects centered on the request of blessings when taking monk's vows. It appears as being the tenth chapter of a work still to be identified.[83]

59.
sKyes bu gsum gyi lam khrid mdor bsdus pa'i legs bshad kun phan snang ba'i dga' ston zhes bya ba

a. 1-12.

b. *Mi*

c. */zhes pa'ang/ /khyung dbon dam pa g.yung drung bdud 'dul dang/ rtogs ldan rin chen bkra shis/ btsun pa 'jam dbyangs tshul khrims sogs rang slob du mas don gnyer gyi bskul ma nan du byung zhin/ grub dbang bla ma yab sras kyi bka' yis gnang ba thob pa'i rgyal tshab pa/ /blo gros rgya mtshos shar rdza'i yang dben bde chen ri khrod drang srong dgyes pa'i skyed tshal du bris pa'i dge des mnyam med rgyal ba'i bstan pa phyogs brgyar rgyas pa'i rkyen du 'gyur bar gyur cig/ /dge'o/ sarba manga laṃ// //.*

d. A sūtra-oriented text dealing with the correct conduct qualified practitioners should have. It was written in Shardza Rinpoche's hermitage by rGyal tshab Blo gros rgya mtsho (1915-1952) at the request of three of his disciples: Khyung dbon g.Yung drung bdud 'dul, rTogs ldan Rin chen bkra shis and 'Jam dbyangs tshul khrims.

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[82] The sigla ought to be Bi.

[83] I have not been able to locate this chapter in any sets available to me nor in Dan Martin, & *al.*, *A Catalogue of the Bon Kanjur*, pp. 189-203 which gives an overview of the *Six Tantras of Monastic Discipline* (*'Dul ba rgyud drug*).

60.
Kun mkhyen rgyal tshab pa'i skyes rabs kyi gsol 'debs u dum wa ra'i chun po zhes bya ba

a. 1-3.

b. *Tsi* (r) /*gsol 'debs* (v).

c. */ces pa'ang/ /grub pa'i dbang phyug bstan gnyis gsang sngags gling pa/ khro sprul g.yung drung mthong grol/ bya btang mchog sprul tshe dbang 'gyur med sogs mkhas grub du mas tshad ma'i lung gis zin pa la gzhi byas/ /rang gis kyang dag pa'i snang ba yid ches su rnyed pa 'gas kha skong ste 'di ltar dgos zhes/ khyung yul rtse drug gi mkhan po smon lam tshul khrims dang/ chung ngu'i dus nas kun mkhyen yab sras kyi gsung gi bdud rtsi la mnyam du spyod pa'i grogs po 'gyur med ye shes gnyis kyis nan tan du bskul ngor/ gling bla'i ming 'dzin tshe dbang g.yung drung dbang rgyal ming pas/ gnyis snang dang sum spug gi tshul du byon pa dag kyang rgyal dang rgyal sras kyi sgyu 'phrul bsam gyis mi khyab par yid che dang bcas te gsol ba btab pa tha tsha mu tsug smrar (= smar) ro//.*

d. A prayer to the various incarnations of rGyal tshab Blo gros rgya mtsho (a.ka. Blo gros rgyal mtshan)[84] written by Tshe dbang g.Yung drung dbang rgyal at the behest of mKhan po sMon lam tshul khrims of rTse drug monastery in Khyung yul and 'Gyur med ye shes. The prayer itself is modeled after those of bsTan gnyis gSang sngags gling pa, Khro sprul g.Yung drung mthong grol and mChog sprul Tshe dbang 'gyur med.

61.
[No title, starting with: */e ma ho/ /ma skyes spros bral bde chen bon gyi sku/*, etc.]

a. 5-6.

b. *Tsi* (r) / *zhabs brtan* (v).

c. */zhes sman ri'i gser khri 'dzin pa'i mkhan rabs sum cu pa gang gi gsol 'debs zhabs brtan dang 'brel pa'i skabs su bab pa'i rten 'brel bden tshig 'di ni dad ldan kha shas nas dgos tshul bka' phebs byung ba dang/ rang la'ang dad mos gdung ba'i 'dun pa drag po bkag med kyis bskul bzhin/ kun mkhyen rgyal ba shar rdza pa'i rgyal tshabs (= tshab) blo gros rgya mtsho*

[84] Both names are given in the text p. 2.

ming pas phul ba'i bden tshig 'grub pa sras bcas rgyal ba'i (p. 6) *byin gyis brlab tu gsol// //mu tsug smar ro//.*

d. A prayer offered by Shar rdza'i rgyal tshab Blo gros rgya mtsho for the long life of Nyi ma dbang gi rgyal po, the 30th abbot of sMan ri monastery considered here as an emanation of sTag la me 'bar.

62.
[No title, starting with: */e ma ho/ rgyal sras 'phags mchog g.yung drung sems dpa'i gar/*, etc.]

a. 6.

b. *zhabs brtan.*

c. */zhes kun mkhyen shar rdza rin po che'i rgyal tshabs (= tshab) bstan pa blo gros rgyal mtshan dbang gi rgyal po'i gsol 'debs 'di ni sman ri mkhan chen nyi ma dbang gi rgyal pos rang dgon mnyam med bla ma'i gdan sa nas rten 'brel du dmigs te gus pa chen po'i sgo nas phul ba dge/ /gcig las du ma 'phrul pa'i par/ /'gyur med ye shes dad pas bskrun// dge'o/ dge'o/ /dge'o/ /sarba mangga laṃ// /// //.*

d. A prayer to rGyal tshab Blo gros rgyal mtshan written by the sMan ri abbot Nyi ma dbang gi rgyal po, as an answer to the prayer sent by the rGyal tshab (see previous text-entry). Note the full name of the rGyal tshab given in the colophon as bsTan pa Blo gros rgyal mtshan dbang gi rgyal po.[85]

63.
[No title, starting with: */skye med spros pa'i mtha' bral kun tu bzang/ /'gag med thugs rje'i bdag nyid 'od dkar 'chang/*, etc.]

a. 6.

b. *zhabs brtan.*

c. */zhes dpal ldan bla ma dam pa'i gsol 'debs 'di'ang/ dbang ldan zhu yas gdungs la dal brten thob cing/ a dkar theg chen gling gi mkhan bla nyi ri wer zhes dad mos gus pa'i sgo nas phul ba'o/.*

[85] Another fuller form of his name appears as Blo gros rgya mtsho kun las rnam par rgyal ba'i sde in the colophon of text no. 73.

d. Another prayer to rGyal tshab Blo gros rgya mtsho, written by mKhan bla Nyi ri wer (Nyi ma dbang rgyal) of the Zhu yas clan.

64.
[No title, starting with: */gzod nas gzhon nu bum pa'i skur bsnyems kyang/ /ma 'gag lhun grub rol pa sgyu ma'i 'phrul/*, etc.]

a. 6-8.

b. *Tsi* (r) / *zhabs brtan* (v).

c. *ces par rang cag kun la zab gsang rdzogs pa chen po'i smin grol bdud rtsi brlan pa'i grub dbang rgyal tshabs (= tshab) mchog gi zhabs brtan bden gsol 'di nyid rtogs ldan blo gros 'od zer dang/ dbu mdzod 'jam dpal rnam rgyal bcas nas bskur (= bskul) ba la rten 'brel legs pa'i brda ru go nas gus slob spa rigs dge sbyongs g.yung drung bstan pa 'brug grags pas shing bya zla tshes bzang po la gsol ba gdab pa don de bzhin du 'grub par gyur cig/.*

d. A prayer to rGyal tshab Blo gros rgya mtsho written in 1945 (*shing bya*) by g.Yung drung bsTan pa 'brug grags of the sPa clan, at the behest of rTog ldan Blo gros 'od zer and dBu mdzod 'Jam dpal rnam rgyal.

65.
[No title, starting with: *// ōṃ swāsti/ rab 'byams rgyal kun phrin las gcig bsdus gzugs/*, etc.]

a. 8-9.

b. *Tsi* (r) / *zhabs brtan* (v).

c. */zhes shar rdza'i grub dbang rin po che'i rgyal tshabs (= tshab) mchog gi zhabs brtan bden tshig 'di nyid slob 'bang/ gter ming raṭṇa gling pas gang gis gsang gsum 'chi med rtag pa'i ngo bor brtan zhing zab gsang* (p. 9) *bon gyi phrin las phyogs bcur rgyas pa'i rten 'brel du phul bas de de bzhin du 'grub par gyur cig/.*

d. A prayer to Blo gros rgya mtsho, Shardza Rinpoche's *rgyal tshab* by one of his own disciple, known here under his *gter ston* name as Raṭṇa gling pa.

66.
[No title, starting with: *//e ma ho/ /mkhyen pa'i mkha' la blo gros nyi ma shar*, etc.]

a. 9.

b. *Tsi*.

c. */ces pa'i tshul 'di ni shar rdza pa'i rgyal tshabs (= tshab) rin po che'i gser zhal mjal ba'i skabs su/ sems dpa'i ming b??m gshen sprul thugs rje nyi mas rtse gcig gsol ba gdab te phul ba'o//*.

d. A prayer to Shardza Rinpoche's *rgyal tshab*, Blo gros rgya mtsho, written by gShen sprul Thugs rje nyi ma.

67.
[No title, starting with: *// ōṃ swāsti/ sras bcas rgyal ba'i ye shes 'khor lo'i gar*, etc.]

a. 9-10.

b. *Tsi* (r) / *zhabs brtan* (v).

c. */zhes grub pa'i dbang phyug du ma'i dbus na/ don gyi mngon par mtho ba shar rdza 'ja lus pa mchog gi rgyal tshabs (= tshab) rin po cher/ zhabs brtan 'dod smon 'di ltar dgos zhes dam pa'i sgrub rgyud kyi mkhan po skal bzang g.yung drung zhes bskul bzhin/ smon sras pas rtse gcig dad pas sgo nas phul ba dge'o//*.

d. Still another prayer to Blo gros rgya mtsho, written by sMon sras pa, at the request of mKhan po sKal bzang g.yung drung. Note that the colophon mentions Shardza Rinpoche's Rainbow Body and therefore that the prayer was written after May 1934.

68.
[No title, starting with: *// e ma ho/ /lnga brgya'i 'dul dpon gyer spungs rnam rol gar*, etc.]

a. 10.

b. *zhabs brtan*.

c. */shar rdza'i rgyal tshab rin po che'i zhabs brtan gsol 'debs 'di/ slob 'bang bsod nams nor bu sogs dang ldan cha shas bskul ba dang dad rten du/ dbus mtshams ming thog gi gsang ba*

yongs rdzogs nas sman sgrubs 'tshogs skabs su phul ba dge'o// //.

d. Another short prayer addressed to Blo gros rgya mtsho and written at the behest of several individuals, bSod nams nor bu being the only one mentioned in the colophon.

69.
[No title, starting with: */ e ma ho/ /sku gsum ston pa mchog gi gsang ba gsum/*, etc.]

a. 11.

b. *Tsi gsol 'debs.*

c. *ces pa'ang tshe dbang g.yung drung dang 'gyur med gnyis kyis bskul ngor gsang gling pas so/.*

d. A short prayer to Blo gros rgya mtsho written by gSang sngags gling pa at the behest of two individuals named Tshe dbang g.yung drung and 'Gyur med.

70.
[No title, starting with: */ e ma ho/ /gdod nas gzhan phan thugs bskyed tshogs bsags 'bras/*, etc.]

a. 11.

b. *Tsi gsol 'debs.*

c. *ces skabs su babs pa'i rten 'brel kyi bden tshig 'di ni 'dzing lcang lung steng chen rnam gling mkhan po zung gis gtsor byas ri khrod 'dus spyi bcas nas gsol ba btab pa'i ngor/ kho bo h ṁ chen 'gro 'dul gling pas sa stag zla 2 tshes 15 bzang por bris pa'i don de bzhin du 'grub par gyur cig/.*

d. A prayer to Blo gros rgya mtsho written by the 6th Kun grol rin po che (Hūṁ chen 'gro 'dul gling pa) on the 15th of the 2nd month of the Earth-Tiger year (1938) at the behest of two "abbots" from lCang lung and sTeng chen monasteries.

71.
[No title, starting with: *nam mkha'i gar khyab skye 'gro mchog dman gyi/ /mi bde sdug bsngal bdag gis khyer nas 'gro/*, etc.]

a. 12.

b. *shar rdza*.

c. *shar rdza'i rgyal tshab aṃ des pha rol 'gro khar bris so//.*

d. A kind of dedication prayer (although not a *bsngo ba* proper) to the welfare of all beings written by the Shardza *rgyal tshab*, Blo gros rgya mtsho.

72.
[No title, starting with: */na mo gu ru dhe ba ḍā kki ya/ /bslu med dkon mchog gsum dang rtsa ba gsum/*, etc.]

a. 12-13.

b. *Tsi gsol 'debs* (r) / *shar rdza* (v).

c. *//ces pa'ang/ sman (= smon) rgyal dgon gyi gra dge sbyang bsod dpal gyis/ /rten 'brel gyi rdzas khyad par can gyis mtshams sbyar nas bskul nor/ /dam pa yab sras kyi thugs rje'i rjes su zin pa'i gus 'bang thar bde pa dri med bshes gnyen gyis bden tshig gsol bar btab pa/ rtsa gsum bden mthus de de bzhin 'grub par gyur cig/ //.*

d. A prayer to the Shardza *rgyal tshab* written at the behest of bSod dpal, a monk from sMon rgyal monastery. This monastery follows the tradition of the Kun grol lineage initiated by the first Kun grol grags pa 'Ja' tshon snying po Las 'phro gling pa (1700-?).

73.
Rigs lnga bde gshegs 'dus pa'i tshom bu tshogs su sgrub pa'i lag len nyer mkho nyin byed snang ba zhes bya [*ba*]

a. 1-96.

b. *Tshi* (r) / *sgrub chen lag len* (v).

c. *ces pa'i tshul 'di ni/ gter 'byin grub pa rgya mtsho'i khyu mchog rig 'dzin gsang sngags gling pa yab yum zung nas kun mkhyen bla ma'i dgongs gter gyi bon 'di dag la cha lag cha rkyen ji rigs pa'i spel bkrol dus smin dgos pa'i bden tshig shis brjod bcas te spyi bor stsal ba dang/ /khyad par mdo sngags bstan rgyas gling du bde 'dus kyi bum sgrub gsar 'dzug skabs/*

rnal 'byor skal bzang g.yung drung mchog nas/ nyer mkho'i cha lag zhib rgyas dgos tshul ldog med yang yang bskul ba dang/ gzhan yang rang gi slob grwar gtogs pa'i don gnyer can bcu skor tsam nas nan tan du bskul ba'i ngor/ rang la skyes sbyang gi yon tan shin tu dman kyang/ kun mkhyen bla ma'i mdun nas byin brlabs kyi nye brgyud yang yang nos shing/ ston pa'i rgyal tshabs (= tshab) su dbang bskur thob pa blo gros rgya mtsho kun las rnam par rgyal ba'i sde zhes 'bod pa bdag gis/ rje mnyam med bla ma rjes 'brang dang bcas pa'i srol bzang gi gzhir byas/ rin chen spyi spungs skor gyi gzhung cha lag bcas pa'i gang dgos kyi kha bskang/ rig 'dzin slob dpon dran pa nam mkha'i phyag len ji lta ba'i zur brgyan te/ shar rdza g.yung (p. 96) *drung lhun po'i sgrub sde 'og ma dge thang padma rgyas pa'i skyed mo'i tshal du/ me phag sa ga zla ba'i dkar phyogs kyi cha kun mkhyen grub dbang bla ma zag bral 'ja' skur bzhengs dus chen dang bstun te dge sbyor gyi thun mtshams rnams su grub par bgyis pas/ dge des gsang chen bstan pa'i nyi mo nub med yun du 'char zhing bshad sgrub phan bde'i snang bas rdzogs ldan pad tshal bzhad pa'i rgyu ru 'gyur bar shog cig/ tha tshan mu tsug smar ro/.*
Appended to this colophon is the following prayer: *sgrub chen lugs kyi phyag bzhes 'di/ /dad ldan khyung po lha 'tshogs kyis/ /rgyu sgyur par du bsgrubs pa 'di'i/ /dge ba 'gro kun yongs la bsngo/ /de mthus rgyas bstan snang ba'i 'od/ /skye rgu'i mkha' la rtag 'char zhing/ /bshad sgrub pad tshal yongs rgyas te/ /bde skyid dri bsung kun 'thul shog/ ces par gyi phyi mo mkhan gshen btsun tshul khrims dbang rgyal gyis bgyis so/ dge'o/.*

d. A very important *sgrub chen* work associated with the *Rig 'dzin bde gshegs 'dus pa* cycle. It was written by Blo gros rgya mtsho at the behest of several individuals, including gSang sngags gling pa and his consort. The source of the author's composition are the traditional texts of the *sgrub chen* genre written by mNyam med Shes rab rgyal mtshan, the cycles of *sPyi spungs* and the root-texts used by Shardza Rinpoche himself. The work was written in May 1947 (*me phag*) at the lower Shardza hermitage, on a commemoration day of Shardza Rinpoche's Rainbow Body (*'ja' sku*).

In the introductory section of the text, Blo gros rgya mtsho presents the *Rig 'dzin 'dus pa* cycle as the heart of the Contemplative Treasure (*dgongs gter*) revealed by Shardza Rinpoche in his *Nam mkha' mdzod*. This cycle is itself described as the quintessence of the Three Sections

(*sde gsum*), the Nine Spaces (*klong dgu*) and the Four cycles of Precepts (*man ngag skor bzhi*) of rDzogs chen proper. It is indeed in this cycle that one of the most essential teachings of the Shardza tradition — the *Kun tu bzang po'i snying thig* — is included. It is however not to be confused with the *Kun bzang thugs thig* which is the root-text of the *bDe gshegs 'dus pa* which works as a type of *rig pa'i rtsal dbang* or Consecration to the Dynamism of Awareness, the most important initiation in rDzogs chen teachings.

According to Blo gros rgya mtsho (p. 92), among the five main tantric traditions of Bon — namely those of the Bru, Zhu, sPa, rMe'u and gShen clans —, the present text is associated with the Bru royal clan (*rgyal rigs bru*) which is renown as the "splendid tradition" (*lugs bzang*) since its source is authentic, its blessings immense, since it generates confidence and leads practitioners on a pure and perfect Path. It is the tradition which has been followed by the 18 masters of g.Yas ru (*g.yas ru'i ston pa bco brgyad*), by mNyam med Shes rab rgyal mtshan (1356-1415, named here rGyal ba mnyam med bla ma), and the 21 abbots of sMan ri monastery. A parallel tradition was upheld by the second Gyer spungs (*gyer spungs gnyis pa*) in these degenerate ages, namely the great treasure revealer Kun grol gsang rtsal (bDe chen gling pa, 1833-1893) who received it in visions directly from Dran pa nam mkha' and whose work on a similar *sgrub chen* text was supplemented with the instructions of sKu mdun Nyi ma bstan 'dzin (b. 1813).

74.
Tshom bu tshogs sgrub kyi nyu le bkar ba'i shog chung

a. 1-4.

b. *Dzi* (r) / *sgrub chen nyer mkho* (v).

c. Ø.

d. A short appendix to the preceding text (no. 73), probably written by Blo gros rgya mtsho although there is no indication of its author.

75.
Ril bu sgrub pa'i gdams pa

a. 5.

b. *Dzi ril sgrub sngags sham*.

c. Ø.

d. A appendix to text no. 73 containing the mantric formulas used for preparing and blessing special pills (*ril bu*), one of the main object of the *sgrub chen* rituals (at least in their *sman sgrub* aspect).

76.
sNga rabs bod kyi byung ba brjod pa'i 'bel gtam lung gi snying po zhes bya ba

a. 1-251.

b. Ka: (r) / *bod kyi byung ba* (v).

c. *tshul 'di rang bzhan gyi lo rgyus khungs ldan rnams la gzhi bcol te/ 'khyog med 'bel gtam lung gi snying po zhes pa gtsang thob rgyal sman ri ba'i slob zur bstan 'dzin rnam dag gis brtsams pa dge/ mu tsug smar ro/*

d. This text bears no relation to the actual *Collected Works* of Shardza Rinpoche but was also included in the corresponding volume in the *Bon gyi brten 'gyur chen mo*, vol. 283. Authored by Lopön Tenzin Namdak Rinpoche of sMan ri monastery, it is a history of Tibet seen from a traditional Bon po perspective. Note that the work has a table of contents (*dkar chag*, pp. 2-4).

77.
[No title, starting with: *// e ma ho/ rgyal kun gsung gi lha mchog smra ba'i seng/*, etc.]

a. 253.

b. Ø.

c. *zhes gangs can bstan 'gro yongs kyi gtsug rgyan ~ sman ri'i dpon slob rin po che'i thugs bskyed bla na med pas/ yul mthar rnams su g.yung drung bon gyi bsgrubs sde 'dzugs bskrun gyis bka' drin can la/ gsol 'debs 'di'ang grwa btsun shes rab tshul khrims nas dar dang sgro bcas phul nas zhus pa dang/ grwa bsod nams stobs rgyas nas rin chen gnyis pa'i sgor*

dang dar bcas phul nas/ gsol 'debs 'di ltar dgos zhes bskul nor/ khra dgon mkhan ming pa skal bzang g.yung drung bstan 'dzin pas khra dgon yongs dben bshad bsgrub 'phel rgyas gling nas dad mos bcas te phul ba'o//.

d. This work similarly bears no relations to the actual set of Shardza Rinpoche's works. It is a prayer addressed to Lopön Tenzin Namdak Rinpoche, written by sKal bzang g.yung drung bstan 'dzin of Khra dgon monastery.[86]

Appended (pp. 253-254) are three further prayers which bear no relation to the actual set of works. They are either written by or addressed to sKal bzang g.yung drung bstan 'dzin.

78.
Par skrun gsal bshad

a. 255-260.

b. *gsal bshad.*

c. *rtse bla tshul khrims rab rgyas nas brtsams.*

d. This short work by Tshul khrims rab rgyas of rTse drug monastery relates the history of the Chamdo edition of the *Collected Works* of Shardza Rinpoche. See above in the introduction, section 3: "The Edition of the Shardza *bKa' 'bum*".

79.
mKhas shing grub pa'i dbang po bkra shis rgyal mtshan la gsung gi sgo nas 'dus pa'i tshig phreng utpal chun po

a. 1-7.

b. *Wi bla bstod* (r).

c. *zhes pa 'di ni ji 'gir gnam gyi rgyal po'i gdung las 'khrung[s] pa'i mchog sprul gu ru'i mtshan can gsung gis bskul ngor/ ~sman dgon dpon slob sangs rgyas bstan 'dzin pas shing lug zla 9 tshes 5 la gus pa chen pos brtsams pa'o/ sarba mangga lam/.*

Appended is a four line prayer to Sangs rgyas bstan 'dzin rin po che written by Lopön Tenzin Namdak Rin-

[86] Note the full name of that monastery given in the colophon as: Khra dgon yongs dben bshad bsgrub 'phel rgyas gling.

poche in sMan ri (in Tibet) before departing for the Dwang ra lake area. Its actual colophon is as follows: *zhes yongs 'dzin chen po'i gsol 'debs 'di'ang blo nyis bskur (= bskul) ngor gong gi slob 'bang bstan rnam pas dwangs ra'i phyogs su 'gro gar sman dgon nas bris so/.*

d. Short prayers written by dPon slob Sangs rgyas bstan 'dzin in praise of Shardza Rinpoche. Sangs rgyas bstan 'dzin rin po che appears in the lineage of the *Zhang zhung snyan rgyud* which he received on one side from sPa ston bsTan pa 'brug grags.

80.
Bla ma'i sku gsung thugs la nyams pa gso ba

a. 1-2.

b. *Ka* (r) / *nyams bshags* (v).

c. */ces pa'i bla ma'i gsol 'debs dang rang gis nyams chags 'gal 'khrul ci mchis bshags pa'i tshul 'di ni dge slong ma tshe skyid kyis bskul ngor bstan gnyis gsang gling pas so// / //bla ma'i sku gsung thugs la nyams gso 'di'ang/ //dbra sras dkon mchog bstan 'phel dang/ dge btsun ma byang chub sgron ma/ zhig chung rnams kyis par du bsgrubs par dge'o/.*

d. A prayer to the master, including confessions, written by gSang sngags gling pa at the behest of the nun Tshe skyid.[87] The names of the printers are included in an appended line as dBra sras dKon mchog bstan 'phel and *dge btsun ma* Byang chub sgron ma.

81.
Grub dbang mangga wer zhi'i rnam thar gsol 'debs mchog thun sbrang char 'bebs pa'i chu 'dzin zhes bya ba

a. 3-12.

b. *Ka mi* (r) / *gsol 'debs.*

c. */ces rigs dang dkyil 'khor yongs kyi dbang phyug bka' drin mtshungs med rtsa* (p. 12) *ba'i dpon gsas dam pa mtshan brjod par dka' ba/ grub dbang mangga wer zhi dpal bzang po'i rnam thar gsol 'debs mchog thun sbrang char 'beb pa'i chu 'dzin zhes bya ba 'di yang/ yongs 'dzin yon tan rgya mtsho'i*

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[87] As we have seen above in Part One, she was Shardza Rinpoche's assistant during the latter's retreat in 1897.

bka' yis ngor cung zad bris yod thog/ /rang slob bsod nams dbang rgyal gyis lha rdzas bcas snga phyir yang yang bskul ba dang/ nye bar bstan sbyin sa yi tshang[s] *pa chen po khro chen rgyal po'i sku sras tshe dbang nor 'dzin dang/ bo leb bla ma dkon mchog kun dga' zung gis kyang dad pa'i gsos su dmigs te/ dam pa gang de'i mdzad pa la rgyu mtshan shes nas dad pa thob cing gsung gi bdud rtsi la longs su spyod pa'i skal ba can/ gshen gyi dge sbyong ba tshul khrims bstan pa'i rgyal mtshan gyis rnga ljongs bon gyi 'du gnas smin grol bkra shis 'khyil kyi bla brang gi dbu rtser legs par sbyar ba'i yi ge pa ni khro chen rgyal po'i drung yig pa skar nag rtsis la blo gros kyi 'jug pa yangs pa shes rab dpal ldan gyis bgyis pa 'di yang/ tshe rabs kun tu mtshan ldan dge ba'i bshes kyis rjes su 'dzin pa'i rgyud gyur cig/ /rtsa gsum dbyig 'chang grub pa'i khyu mchog gi/ thugs rje'i grub char myur 'beb gsol 'debs par/ bsgrub po rnga ljongs bstan pa dar rgyas nas/ yon sbyar dge des rang gzhan grub brnyes shog/ sarba mangga laṃ/.*

d. A supplication prayer to Shardza Rinpoche based on the events of his biography (*rnam thar gsol 'debs*) written by Tshul khrims bstan pa'i rgyal mtshan in rNga ba country at the request of Yongs 'dzin Yon tan rgya mtsho; bSod nams dbang rgyal; Tshe dbang nor 'dzin, the son of the King of Khro chen; and Bo leb bla ma dKon mchog kun dga'. The prayer mentions a few of Shardza Rinpoche's masters, such as dBra ston bsTan 'dzin dbang rgyal (b. 1832), bDe chen gling pa (1833-1893), lCang sprul rin po che, the 5th Kun grol rin po che, g.Yung drung dbang rgyal of sTag rtse monastery, Me ston Nyi ma rgyal mtshan, etc. According to the author, Shardza Rinpoche had 24 main masters from whom he received numerous teachings of Sūtras and Tantras (p. 7).

The following short works are appended to the present text and are relatively brief prayers written by individuals directly linked to Shardza Rinpoche, such as the famed gSang sngags gling pa, his spouse mKha' 'gro dbang gi sgron ma, etc.

82.
[No title, starting with: *dpal stug yongs kyi gsang gsum nor bu'i mdzod/ /bkra shis grags pa'i rlabs phreng sa gsum g.yo/*, etc.]

a. 12-13.

b. *Ka mi skyes phreng* (r) / *gsol 'debs* (v).

c. */ces bslab gsum bstan pa'i bdag nyid grub pa'i dbang po mchog gi gsang gsum bon gyi bka' drin rjes su dran nas tshul khrims bstan pa'i rgyal mtshan gyis rnga yul bkra shis 'khyil gling nas phul bas bla ma'i byin brlabs sems la 'jug par shog/ /sarba mangga laṃ// //.*

d. A short prayer to Shardza Rinpoche written by Tshul khrims bstan pa'i rgyal mtshan in Bkra shis 'khyil gling in rNga ba country.

83.
Shar rdza pa'i skyes phreng gsol 'debs byin rlabs mchog thob

a. 13-14.

b. *Ka mi skyes phreng.*

c. *ces pa'i gsol 'debs 'di ni rang slob g.yung drung dpal ldan gyis bskul ngor gsang gling pas so/.*

d. A short prayer dealing with the various previous incarnations of Shardza Rinpoche, written by gSang sngags gling pa at the behest of his own disciple g.Yung drung dpal ldan. It was probably written during the lifetime of Shardza Rinpoche himself since the author does not refer to the latter's Rainbow Body (*'ja' lus*).

84.
[No title, starting with: */rnam 'dren rig 'dzin pad 'byung 'khor los bsgyur/ rtsal gsum mthu stobs bee ro'i phrin las gar/*, etc.]

a. 14.

b. Ø.

c. *ces pa 'di ni rig 'dzin mthu stobs rnam rgyal lam gsang sngags gling pa la/ mi 'gyur tshe dbang grags pas phul ba'o/ dngos slob skyob lus par bkod pa'o/.*

d. A quatrain containing a prayer to gSang sngags gling pa (named here Rig 'dzin mThu stobs rnam rgyal) written by Mi 'gyur Tshe dbang grags pa (bDe chen gling pa, 1833-1893).

85.
[No title, starting with: */skyabs gnas bla ma rnams la phyag tshal lo/ /nyag shod yul du skyes ba'i mkha' 'gro ming 'dzin dbang mo zhes…/*, etc.][88]

a. 14-16.

b. *Ka tsi:* (r) / *bla ma'i gsol 'debs* (v).

c. */ces pa'i shar rdza'i grub dbang rig pa rang shar gyi mdzad phrin de la ston pa ye gshen gtsug phud kyi lung bstan lha klu mi gsum gyis bstod pa de la brten nas gsal 'debs zhabs brtan 'di ni mkha' 'gro'i ming 'dzin dbang mos gang shar ma bcos pa dad mos bcas te bris nas phul ba'o/ /dge'o/.*

d. This text recalls the contents of a vision mKha' 'gro dbang mo had of Ye gshen gtsug phud as she was singing a *zhabs brtan* prayer (a type of long-life supplication) to Shardza Rinpoche. During this visionary encounter, Ye gshen gtsug phud sang a praise addressed to Shardza Rinpoche, naming him rTogs ldan rin po che.

86.
[No title, starting with: */dri med rgyal bstan snying po'i mdzod brgya'i sgo/ /'byed la 'jigs med smra ba'i dbang po mchog/*, etc.]

a. 16.

b. *bla ma'i gsol 'debs*.

c. */zhes pa'i gsol 'debs 'di ni stag zhig rtogs ldan seng ge nyi mas sbyar ba'o/.*

d. A quatrain in praise of Shardza Rinpoche (under the names Dri med snying po, 'Jigs med dbang po, Rig pa rang shar, and Mangga wer zhi) by rTogs ldan Seng ge nyi ma of sTag zhig monastery.

87.
[No title, starting with: */dpal ldan bla ma khyed sku ci 'dra ba/ /'khor dang sku tshe'i tshad dang zhing khams sogs/*, etc.]

a. 16-17.

b. *Ka* (r) / *bla ma'i gsol 'debs* (v).

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[88] In no. 33 above, the title of the text is given as *sTon pa ye gshen gtsug phud lung bstan pa'i gsol 'debs*

c. *a mdo bstan rin pas so.*

d. A quatrain in praise of Shardza Rinpoche written by A mdo bsTan 'dzin rin chen.

88.
[No title, starting with: */rgyal kun spyi gzugs sangs rgyas mngon byon pa/ /mdo sngags rdzogs chen mdzod lnga'i snying po 'chang/*, etc.]

a. 17.

b. *Ka.*

c. *ces shar rdza'i grub dbang rin po che rig 'dzin 'jig*[s] *med dbang po'i zhabs brtan g.yung drung 'phrul chen nyid dbra sprul bstan pa'i nyi mas bskul ngor gsang gling pas dad pas gsol btabs dang bcas te phul ba'o/.*

d. A quatrain in praise of Shardza Rinpoche written by gSang sngags gling pa at the behest of dBra sprul bsTan pa'i nyi ma.

89.
[No title, starting with: */bslu med gtan gyi skyabs gnas dkon mchog gsum/ /snyigs ma lnga bdo'i skyabs gcig yab sras yum/*, etc.]

a. 17.

b. *Ka.*

c. *ces pa 'di'ang bstan 'dzin skyes bu dam pa rnams kyi phyi nang gsang ba'i bar chad zhi ba'i phyir du shar rdza pas gsol ba btab pa'o/ /a mdo skyang 'phags bstan 'dzin rin rnam kyi par bkod pa'o/.*

d. A six-verse prayer to the root-master for clearing away all obstacles, written by Shardza Rinpoche at the behest of various individuals. The prayer was printed by sKyang 'phags bsTan 'dzin rin chen rnam rgyal of A mdo province.

The text appears with an entirely different colophon in the *Hūṃ chen gsung thor bu*, the miscellaneous writing of Hūṃ chen 'gro 'dul gling pa (1901-1956, the 5th Kun grol rin po che), p. 459: *ces pa 'di ni lha 'dre'i cho 'phrul gyi bslu ba sna tshogs dngos su 'ong ba'i skabs su 'gyur ldog med pa'i skabs su snying nas gsol ba 'debs pa shar rdza ran gis byas so/ mu tsug smaro (= smar ro)/*. In the *dkar chag* to this miscel-

laneous collection associated with the 5th Kun grol, the text is given the title *Dran pa yab sras gsol 'debs* (p. 612) and has an extra verse. The colophon in the *Hūṃ chen gsung thor bu* clearly refers to the evil omens that occurred in 1923-1924. As we have seen above, Shardza Rinpoche is said by dBra ston (no. 325, p. 477) to have composed this prayer in 1924.

90.
[No title, starting with: */e ma ho/ /sku gsum ngo bo tshe dbang rig pa 'dzin/*, etc.]

a. 17-18.

b. *Ka* (r) / *gsol 'debs* (v).

c. */ces sa gsum na 'gran zla bral ba sprul pa'i gter chen bde chen gling pa's sras rgyud du 'khrungs pa'i rgyal sras bstan 'dzin tshul khrims dbang gi rgyal po dang/ /khyung sprul g.yung drung mchog dbang rnam gnyis gtsos zhe zhol dgon gyi rang slob sum cu lhag gis khyi la seng gzigs kyi 'di lta bu zhig dgos zhes bskul ngor/ /dbul pos phyug por khas blang lta bu'i gsol 'debs 'di yang shar rdza pas so/.*

d. A prayer written by Shardza Rinpoche at the behest of bsTan 'dzin Tshul khrims dbang rgyal of the "son lineage" (*sras rgyud*) of bDe chen gling pa's teachings, and of Khyung sprul g.Yung drung mchog dbang.

91.
[No title, starting with: */e ma ho/ /kun bzang dgongs brda snyan rgyud gsang ba'i mdzod/*, etc.]

a. 18-19.

b. *Ka* (r) / *gsol 'debs* (v).

c. *zhes shar rdza'i grub dbang dam pa'i gsol 'debs 'di ni dad ldan skal bzang g.yung drung gis bskul ngor sman ri'i mkhan po phun* (p. 19) *tshogs blo gros kyis phul ba ste/ /dam pa 'di'i mdzad byang rnams ni rang re bon rnying ma'i rgyud sde thums cad kyi dgongs don gcig tu bsdus pa/ /rgyal ba mnyam med chen po'i rin lugs dang mi 'gal ba zab dgu'i snying por gyur 'dug pas/ /rang cag bon po rnams kyis spyi bo'i gtsug tu bkur te/ /tshe gcig gi byang chub bsgrub pa la 'bad na gdams pa 'di las zab pa gzhan du bcol mi dgos pa 'dug pas de skad*

rjes 'jug rnams la gdams te zhang zhung sgo pa khyung po dkar ru'i sa cha nas shing glang zla tshe la phul ba'o//.

d. A prayer to Shardza Rinpoche written by the sMan ri abbot Phun tshogs blo gros (b. 1876),[89] dated of a Wood-Ox year (*shing glang*, 1925), the year he wrote the letter authentifying Shardza Rinpoche's works as in accord with the sMan ri tradition. It is thus interesting to note that in his colophon the author takes the defense of Shardza's teachings, as an answer to the rumors spread by some fanatics (headed by Shes rab grags pa) of g.Yung drung gling monastery stating that Shardza Rinpoche was corrupting the original Eternal Bon teachings by spreading "New Bon" (*bon gsar*) in all Eastern Tibet. The answer of the abbot is clear, stating that Shardza Rinpoche's works are definitely based on Tantras belonging to the old Bon (*bon rnying ma'i rgyud sde*) and that they obviously follow the tradition of rGyal ba mNyam med chen po, i.e., mNyam med Shes rab rgyal mtshan (1356-1415), the founder of sMan ri and probably one of the most influential personage in the later history of Bon.[90]

92.
[No title, starting with: */e ma ho/ /mtshan dpe gzi byin mchog tu bkra ba'i sku/*, etc.]

a. 19.

b. *Ka*.

c. *zhes skyabs rje 'khor lo'i mgon po gang gi gsol 'debs zhabs brtan dang 'brel ba 'di'ang gter grogs dbang mo gtsos nye gnas 'ga' yis bskul ngor dbal khyung bon gter gsang sngags gling pas gsol bar btab pa'o/.*

d. Another prayer to Shardza Rinpoche written by gSang sngags gling pa at the behest of his "Treasure friend" (*gter grogs*, his actual consort) dBang mo (mKha' 'gro dbang gi sgron ma) and a few other relatives.

[89] He appears in biographical and historical works as sKu mdun Phun tshogs blo gros dbang gi rgyal po.

[90] See the same prayer (with its translation) included below in the virtual volume 17 under no. 339.

93.
[No title, starting with: */bka' drin sum ldan 'jigs med dbang po mkhyen/ /gsang gsum mi zad rgyan gyi 'khor lo nas/*, etc.]

a. 19-20.

b. *Ka* (r) / *gsol 'debs* (v).

c. */ces shar rdza'i dben khrod 'og ma gshen bstan mtha' rgyas gling gi 'dus pa spyi nas ~ drin chen 'ja' lus pa'i dgongs brgyud 'pho ba'i gsol 'debs zhig dgos zhus ngor kho bo hūṁ chen gling pas bris pa yin/*.

d. A prayer to Shardza Rinpoche written by Hūṃ chen gling pa (the 6th Kun grol rin po che) in the lower hermitage in Shar rdza dben khrod. Note the full name of the place is given in the colophon as: Shar rdza' dben khrod 'og ma gShen bstan mtha' rgyas gling. The prayer was manifestly composed after May 1934 since it mentions Shardza Rinpoche's Rainbow Body (*'ja' lus*).

94.
[No title, starting with: */rigs brgya'i spyi dpal kun mkhyen shar rdza pa/ /'pho chen 'ja' lus 'od du dengs na yang/*, etc.

a. 20.

b. *gsol 'debs*.

c. *zhes pa'ang hūṃ chen pas so/*.

d. Another prayer to Shardza Rinpoche written by Hūṃ chen gling pa, after Shardza's Rainbow Body.

95.
[No title, starting with: */phyi ltar 'phags pa'i gnas brten dga' pa 'dzin/ /nang ltar grub pa'i dbang phyug shar ri ba/*, etc.]

a. 20-21.

b. *Ka* (r) / *gsol 'debs* (v).

c. *zhes pa'i tshul 'di ni gong gi dngos* (p. 21) *slob bskal bzang g.yung drung gis bskul ngor khro rigs yid rgyal pas bon ri'i rtse gnas phul ba'o/*.

d. A prayer to Shardza Rinpoche written by Yid bzhin rgyal ba of the Khro clan at the behest of his disciple bsKal bzang g.yung drung.

96.
[No title, starting with: */dus gsum rgyal ba'i mkhyen brtse nus pa'i gter/ /gcig bsdus sum ldan rig pa 'dzin pa'i tshul/*, etc.]

a. 21.

b. *Ka*.

c. */ces pa'ang tshogs mang gi zhal 'don du dbal sprul g.yung drung bstan 'dzin gsung bzhed ngor dbra ston pas so/.*

d. A short prayer to Shardza Rinpoche written by dBra ston (bsKal bzang bstan pa'i rgyal mtshan) at the behest of dBal sprul g.Yung drung bstan 'dzin.

97.
[No title, starting with: */bstan pa'i bdag po kun mkhyen grub pa'i dbang/ /bdag gi bla ma shar rdza'i ston pa de/*, etc.

a. 21.

b. *Ka*.

c. *ces pa'ang khod spungs dbra ston pas kha ton du byas pa'o/.*

d. A quatrain in praise of Shardza Rinpoche, written by Khod spungs dBra ston (bsKal bzang bstan pa'i rgyal mtshan) for the purpose of recitation.

98.
[No title, starting with: */ oṁ swa sti/ / zab rgyas rgyal bstan dri med lha lam ngog/*, etc.]

a. 21.

b. *Ka* (r) / *gsol 'debs* (v).

c. *zhes kun mkhyen gzha' lus pa'i dgongs brgyud 'pho ba'i gsol 'debs 'di'ang rang gi ngag 'don ched blo gros rgya mtshos bris pas de bzhin byin gyis brlob tu gsol lo/.*

d. A prayer by the regent Blo gros rgya mtsho commemorating Shardza Rinpoche's Rainbow Body (note the spelling *gzha' lus* for *'ja' lus* in the colophon).

99.
[No title, starting with: */e ma ho/ /gshen bstan nyin mor byed pa'i 'od snang des/*, etc.]

a. 22.

b. *gsol 'debs*.

c. *ces pa'ang dpon gsas g.yung drung 'chang chen dam pa'i gsung gi rgyu mtshan mthong bas dad mos bkags med kyis bskul bzhin shakya'i dge slong sti tu pas gnas kaḥ thog gi gdan sa nas phul ba dge/*.

d. A surprising praise of Shardza Rinpoche written by Si tu Rin po che (Chos kyi rgya mtsho, 1880-1925) in Kaḥ thog monastery. Note that in the prayer itself Si tu rin po che names Shardza: bKra shis rgya mtsho, whereas his true name is bKra shis rgyal mtshan. Note also the obtainment of the Indestructible Diamond Body (*mi shig rdo rje'i sku*) mentioned by the author as the fruit of Shardza's practice. The prayer, despite its concision, shows a notable use of specific Bon po vocabulary such as gShen bstan (the teachings of gShens, a generic expression for Bon), and *bon nyid* (Reality, the Bon equivalent of *chos nyid*), demonstrating the author's intention to conform to traditional requirements for composing such a kind of prayer. The fact that the Si tu pa composed a prayer like the present one shows that the influence of Shardza Rinpoche was largely beyond sectarian bias and that his fame and teachings (not to mention his Rainbow Body) indeed attracted the attention of important hierarchs from other Buddhist traditions.

100.
[No title, starting with: */e ma ho/ /gnas mchog shar rdza wer snying na/*, etc.]

a. 22-23.

b. *Ka* (r) / *gsol 'debs* (v).

c. *ces dge btsun tshul khrims mthar phyin nas bskul bzhin phyogs med kyi bstan la dad cing snga 'gyur rnying ma ba'i ring lugs 'dzin khul 'bru 'jam dbyangs grags pas 'phul ba'o/ /rjes sor bla ma bskal bzang g.yung drung nas slar yang zhabs brtan zhus pa'ang 'di ltar stsal bar snga phyi'i gsung la khyad ma byung bas gsung byin can yin par rigs so/*.

d. A praise to Shardza Rinpoche written by 'Jam dbyangs grags pa, a follower of the rNying ma pa tradition who most apparently received instruction in *A khrid* teachings (mentioned in the praise p. 23.1). He mistook Shardza Rinpoche's name and styled him as Bla ma bKra shis rgya mtsho, instead of bKra shis rgyal mtshan (p. 23.1). As we have seen in Part One, 'Jam dbyangs grags pa was a disciple of 'Ju Mi pham (1846-1912) and must have written this prayer in 1919.

101.
[No title, starting with: */ ōṃ swa sti/ /bla chen tshe dbang 'chi med padma 'byung/*, etc.]

a. 23-24.

b. *Ka* (r) / *gsol 'debs* (v).

c. *ces rdzogs chen chos smra ba sngags btsun gzhon nu ming gis gsol ba btab pa'o/*.

d. A prayer to Shardza Rinpoche written by the Buddhist tantric practitioner sNgags btsun gZhon nu, most probably after Shardza's Rainbow Body which is mentioned on p. 24.1. The prayer is centered around Shardza Rinpoche's practice of the path of rDzogs chen, with the mention of the Four Visions (*snang ba bzhi*) of the *thod rgal* practice in which Shardza was an expert. The author is known as dBang phyug gzhon nu in text no. 325, p. 467.

102.
[No title, starting with: */shar zla g.yung drung lhun po'i nags khrod du/ /rab 'byams gzhung mkhyen ma hā paṇḍi ta/*, etc.]

a. 24-25.

b. *Ka* (r) / *gsol 'debs* (v).

c. *ces kun mkhyen 'jam dbyangs bla ma'i zhabs rdul spyi bos len cing rje gtsong kha pa'i ring lugs 'dzin pa'i 'du shes gsum pa pu niyā (= nyā) bhā nas mos 'dun dang bcas te bris pa dge'o/*.

d. A short prayer to Shardza Rinpoche written in 1922 by the famed dGe lugs pa master A mdo dge bshes 'Jam dpal Rol pa'i blo gros (1888-1944). He wrote a letter to

Shardza in order to obtain any composition by Shardza and wanted to access the latter's *Collected Works*.

103.
[No title, starting with: */rdzogs chen sde gsum smra ba'i spob pa ni/ /rgyal ba'i dbang po klong chen rab 'byams dang/*, etc.]

a. 25.

b. *Ka*.

c. *ces gling sprul 'jam dpal bzhed ngor/ mgo tsha mkhan rgan theg mchog bstan 'dzin paso (= pas so)/.*

d. A quatrain in praise of Shardza Rinpoche, comparing him to Klong chen rab 'byams (1308-1364). The prayer was written by Theg mchog bstan 'dzin who must probably be identical with Padma Theg mchog bstan 'dzin (1894-1953) also known as Sog sprul rin po che. He wrote it as the behest of the Gling sprul incarnation called 'Jam dpal.

104.
Kun mkhyen bla ma'i gsung rab la 'jug par bskul ba'i gtam skal bzang rna ba'i gling bu zhes bya ba

a. 1-16.

b. *mdzod bstod*.

c. *ces pa'ang de lta bu zhig rang nyid nas kyang yid yul du yod pa la nye bar a mdo nas ~ tre tshang sprul pa'i sku rin po ches ched du bskul zhing/ rjes mthun gling dpon tshe dbang g.yung drung sogs gshen sde sum cu skor kyis gsung yig rten dang bcas pas nye bar bskul ba ltar/ /snyigs dus kyi bon smra ba'i btsun pa khod spungs dbra ston ngag dbang* (p. 16) *bskal bzang bstan pa'i rgyal mtshan zhes 'bod pa'i gyi na ba des rang gnas sgrub sde byang chub yang rdzogs gi bsam gtan gyi khang bur bris pa'i yi ge pa ni rang slob rigs lam smra ba g.yung drung tshul khrims so dge'o/.*

d. A short work by dBra ston Ngag dbang bskal bzang bstan pa'i rgyal mtshan (1897-1959) in the form of an elaborate and beautiful praise to the works of Shardza Rinpoche. The poem mentions the *Legs bshad mdzod* (no. 14), the *sDe snod mdzod* (nos. 4-6), the *Lung rigs mdzod* (no. 9), the *dByings rig mdzod* (nos. 1-3), and the *Yang zab*

nam mkha' mdzod (nos. 15-75, 105-155), i.e., the five great Treasuries (*mdzod chen lnga*) composed by Shardza Rinpoche.

105.
Bla sgrub 'dod 'byung rin chen ces bya ba

a. 1-21.

b. *Ga dzo:* (r) / *bla sgrub* (v).

c. *de skad mchog sprul g.yung drung mtshan/ gang des gzhan don du dgongs te/ gal po btsug nas bskul ba dang/ bla ma'i sgrub thabs mang rab zhig/ bzhugs pa mthong bas 'di dra ba/ dgos med nyid du nges gyur kyang/ mchog des bskul bar ma bzod de/ /sprang 'khyams mangga'i ming gis bris/.*

d. An interesting work by Shardza Rinpoche on the theme of the "practice of the master" (*bla sgrub*), a genre of Guru-Yoga practice (*bla ma'i rnal 'byor*). For the sake of readers responsive to the art of composition and structure of specialized works like the present *bla sgrub*, it may be interesting to give here the outline of the text which has been transmitted quite frequently in the Shardza lineage. The text is divided into twenty sections as follows: 1. the blessing of speech (lit. generating the power of speech, *ngag nus bskyed pa*); 2. taking Refuge (*skyabs su 'gro ba*); 3. generating the supreme Pure and Perfect Mind (*sems mchog bskyed pa* or generating *bodhicitta*); 4. drawing or delimiting the boundaries of the retreat (*mtshams bcad*); 5. addressing a prayer (*gsol ba 'debs pa*) to the root-master; 6. performing the main visualization or visualizing the master according to his iconographical description (*mngon rtogs sgom pa*); 7. inviting his wisdom being from Space (*dbyings nas spyan drangs*) and then requesting him to remain here (*bzhugs su gsol ba*); 8. Prostrating before his View (*lta ba'i phyag 'tshal*);[91] 9. confessing one's faults and misdeeds (*bshags pa bya ba*); 10. presenting the outer offerings (*phyi mchod 'bul ba*); 11. presenting the inner offerings (*nang mchod 'bul ba*) containing three sections (*gtor ma, rakta* and *bdud rtsi* offerings); 12. presenting the secret offerings (*gsang mchod 'bul*

[91] This means here doing prostration by recognizing that his View is that of Self-Awareness naturally radiating by itself and by doing so, one requests or prays to reach the same level of realization.

ba) with two sections (*sbyor mchod* and *sgrol mchod*); 13. offering of the View (*lta ba mchod pa*);[92] 14. reciting his mantra and performing simultaneously the visualization (*'dzab bsgom*);[93] 15. reciting the praise of the mantra (*'dzab bstod*); 16. chanting the praise of the master (*bstod pa*); 17. exhorting the protection of one's continuum (*rgyud srung bskul ba*); 18. ritual dances and chants (*bro dang glu dbyangs*); 19. merging the visualized maṇḍala for its dissolution (*nye bsdu bya ba*); and 20. reciting the aspiration and dedication prayers (*bsngo smon bya ba*).

106.
[No title, starting with: */hūṃ sngon tshe dbal gshen rig 'dzin spyan snga ru/ sangs rgyas bon bstan skyong ba zhal bzhes pa/*, etc.]

a. 21-22.

b. *Ga dzo:* (r) / *bla sgrub* (v)

c. *'di'ang bla sgrub la nye bar mkho phyir shar rdza pas so// dge'o/ dge'o/ dge'o/.*

d. A prayer with *gtor ma* offering to the various Protectors of the Southern, Northern and Central Treasures (*lho byang dbus gter*), including Ma cig Ye shes dbal mo, the various forms of Srid pa'i rgyal mo riding a red or a black mule[94], the Four Magical Fairies (*rdzu 'phrul sman mo bzhi*),[95] etc.

107.
Bla sgrub 'dod 'byung rin chen gyi cha lag

a. 23-28.

b. *Ga dzo:* (r) / *cha lags* [= *lag*] (v).

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[92] Which means offerings one's realization of No-self (*bdag med*), non-grasping Conduct (*'dzin med spyod pa*), etc.

[93] Here Shardza Rinpoche gives several mantras according to the forms which are being visualized, such as gShen lha 'od dkar, Byams ma, gSang mchog mthar thug, dBal gsas, etc.

[94] These forms vary according to the type of activity (*las*) which is practiced, such a pacifying (*zhi ba*), increasing (*rgyas*), magnetizing (*dbang*) and destroying (*drag*) activities.

[95] On these female manifestations, see below no. 192. See also Dan Martin, *Unearthing Bon Treasures*, p. 61 n. 24.

c. *zhes kyi bla sgrub 'dod 'byung gi/ cha lag nyug tsam bris pa 'di/ mchog sprul yid bzhin legs grub dang/ khyung dben nyi rgyal rnam gnyis kyis/ bskul phyir rdza sprang mangga yis/ skyabs gnas bla ma'i gsang sgrub kyi/ cha lag sngar yang 'di gang 'thad/ zur du phyung nas bris pa'o/ dge'o/ //.*

d. The feast offering section (*tshogs mchod*) of the previous text, appended by Shardza Rinpoche at the behest of mChog sprul Yid bzhin legs grub and Khyung dben Nyi ma rgyal mtshan.

108.
bDe gshegs 'dus pa'i gtor ma bca' thabs

a. 1-5.

b. *Na ki*: *bca' thabs* (r) / *nam mkha' mdzod*.

c. *zhes rtsa gsum gtor ma bca' thabs 'di ni dmu rdo g.yung drung sgrub rtse'i mdun zhol/ grub thob bstan pa rgyal mtshan gyi gdan sa g.yung drung ring mo'i pho brang gi rtse mo nas bris pa la/ phyis rang gnas yang dben bde chen ri khrod drang srong dgyes pa'i tshal du bde 'dus kyi gtor ma bca' thabs dang phyogs gcig tu byas te shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pa bstan pa rin po che phyogs brgyar dar ba'i rgyur gyur cig/ dge'o/ dge'o/ dge'o/.*

d. The explanation of the manner of preparing (*bca' thabs*) *gtor ma* for the cycles of the *bDe gshegs 'dus pa* and the *sKu gsum rang shar*. The text was first started in g.Yung drung ring mo'i pho brang, the seat of Grub thob bsTan pa rgyal mtshan in dMu rdo g.yung drung sgrub rtse and apparently mostly consisted in a general explanation. Then in his hermitage, Shardza Rinpoche compiled it with the *bDe gshegs 'dus pa* requirements for *gtor ma* offering and produced the present work. Note the full name of the hermitage given as: Yang dben bde chen ri khrod Drang srong dgyes pa'i tshal.

109.
Yang zab nam mkha' mdzod chen las/ bDe 'dus zin ris shel dkar me long

a. 1-26.

b. *Ca khe: bde 'dus zin ris* (r) / *nam mkha' mdzod* (v).

c. *ding sang skye bo blo gros mi gsal bas/ phrin las zab mo'i lag len mi shes pa/ rmongs pas cho ga rang bzo 'chal par spyod/ tshul de bsams nas zin ris 'di nyid bris/ 'di ni phrin las mkhan po'i yid nor du/ byed pa smrang gyer mkhas gral 'dug par dbang/ de yi dge bas rang gzhan mkha' mnyam 'gro/ phyam gcig rdzogs pa'i sangs rgyas 'thob par shog/ /ces pa 'di'ang rang gzhan don du shar rdza'i bya bral dri med snying pos bris pa'i dge ba 'gro kun rnam mkhyen go 'phang thob pa'i rgyu ru shog cig/ dge'o/.*

d. A long series of notes on the practice of the *bDe gshegs 'dus pa* cycle, mostly following the gShen tradition (*gshen lugs*) but also mentioning the Bru tradition (*bru lugs*) and the Rig 'dzin tradition (*rig 'dzin lugs*). These traditions vary from one another according to ritual methods used or cycles which are stressed within their affiliated monasteries. For example, Shardza Rinpoche states that the Bru tradition is mostly associated with the *sPyi spungs* Tantras such as the cycles of the *bDe 'dus* (*bDe gshegs 'dus pa*), the *mChog 'dus*, the *Srid rgyal gsang sgrub*, etc. The *Rig 'dus* (*Rig 'dzin 'dus pa*) and *mKha' 'gro kun 'dus* cycles are mostly associated with the Rig 'dzin tradition, while the gShen tradition would be essentially linked to the *Ma rgyud*, etc.[96]

110.
bDe gshegs 'dus pa'i sgrub pa las/ sNgon 'gro sbyor ba'i bon bdun

a. 1-9.

b. *Cha ki cha lags (= lag)* (r) */thugs thig.*

c. *de dag gis sngon 'gro bsnyen pa'i bon sum cu rtsa gsum rdzogs so/.*

d. A short text on the preliminary practices (*sngon 'gro*) associated with the *bDe gshegs 'dus pa* cycle and more precisely with the *Kun bzang thugs thig* subdivision which forms the very heart of this cycle. See below text no. 117.

[96] See the present text p. 2.

111.
bDe gshegs 'dus pa'i sgrub pa las/ rJes bya sdud pa'i bon bdun

a. 9-13.

b. *Cha ki cha lags (= lag)* (r) / *thugs thig*.

c. *rjes bya sdud pa'i bon bdun rdzogs so/ dge'o/ dge'o/ dge'o/.*

d. The appended prayer to the above text (no. 109), in seven sections.

112.
Kun bzang thugs thig gi gsol 'debs byin rlabs kyi gong bu

a. 1-4.

b. *Ja khi: gsol 'debs* (r) / *thugs thig*.

c. *'di'ang shar rdza pas bris par dge'o/.*

d. A beautiful prayer to the lineage of the *Kun bzang thugs thig* section of the *bDe gshegs 'dus pa*, written by Shardza Rinpoche.

113.
rTsa gsum gyi skyabs sems gsol 'debs dbang bzhi'i char rgyun

a. 5-8.

b. *Dza ti:* (r) / *gsol 'debs* (v).

c. *'di'ang shar rdza pas 'phral du brtsoms pa'o// dge'o// //.*

d. A prayer to the Three Roots, including Refuge and *bodhicitta*, hastily written by Shardza Rinpoche. The lineage transmission which appears in this prayer is the following one: 1. Kun tu bzang po, 2. gShen lha 'od dkar, 3. 'Chi med gtsug phud, 4. bZang za ring btsun, 5. gSang ba 'dus pa, 6. sTag la me 'bar, 7. Lha gshen Yongs su dag pa, 8. rGyal gshen chen po (Mi lus bsam legs), 9. Klu grub Ye shes snying po, 10. Dran pa nam mkha', 11. Tshe dbang rig 'dzin, 12. Padma mthong grol, 13. Srid pa'i rgyal mo (to whom the teachings were entrusted by Dran pa nam mkha').

114.
Kun bzang thugs thig gi brgyud phyag 'od gsal drwa ba

a. 9-10.

b. *Dza gi:.*

c. *zhes pa 'di'ang shar rdza pas 'phral du bstsams (= brtsams) pa'i dge ba 'gro la bsngo// dge'o// //.*

d. Another prayer with homage (*brgyud phyag*) to the lineage of the *Kun bzang thugs thig*, hastily written by Shardza Rinpoche. The prayer is addressed to groups of patriarchs and masters, as follows: 1. the nine Buddhas of the Contemplative Transmission (*dgongs brgyud dgu*);[97] 2. the masters of the Symbolic Transmission (*brda brgyud*); 3. the masters of the Oral Transmission (*snyan khungs brgyud pa*); 4. the masters of the Translators' Transmission (*lo tsā'i brgyud pa*); 5. the lineage holders of the Treasure Transmission (*gter gyi brgyud pa*); and 6. the realized masters of the Experiential Transmission (*nyams brgyud*). These six transmissions are the base of the lineage of most Bon teachings. However, some of which — such as the *Zhang zhung snyan rgyud* —, which were never hidden as Treasure have no Treasure Transmission for instance, despite the fact that at least one text of the *Zhang zhung snyan rgyud* was transmitted through Treasure (*gter*).[98]

115.
rTsa gsum brgyud phyag byin rlabs kun 'byung

a. 11-12.

b. *Dza thi:.*

c. */ces pa 'di'ang shar rdza pas bris pa'o// dge'o//.*

d. A prayer with homage to the *Three Roots* (*rTsa gsum*) subdivision of the *bDe gshegs 'dus pa*, including the fol-

[97] These are the nine Buddhas of the Great Perfection transmission lineage, namely: 1. Kun tu bzang po, 2. sShen lha 'od dkar, 3. Tshad med 'od ldan , 4. sTon pa gshen rab, 5. 'Phrul gshen snang ldan, 6. Bar snang khu byug, 7. bZang za ring btsun, 8. 'Chi med gtsug phud and 9. gSang ba 'dus pa.

[98] This is the case of the *Ye dbang chen mo* which appears among the discoveries of dByil ston khyung rgod rtsal as being indeed associated with the *Zhang zhung snyan rgyud* proper. See below text no. 364.

lowing lineage masters: 1. Kun tu bzang po, 2. 'Od dkar gnas 'chang (gShen lha 'od dkar), 3. 'Chi med gtsug phud, 4. bZang za ring btsun, 5. gSang ba 'dus pa, 6. sTag la me 'bar, 7. Lha gshen Yong su dag pa, 8. Klu grub Ye shes snying po, 9. rGyal gshen Mi lus bsam legs, 10. Dran pa nam mkha', 11. Tshe dbang rig 'dzin, 12. Padma mthong grol, 13. Ye shes dbal mo (who was entrusted with the teachings by Dran pa nam mkha').

116.
Kun bzang thugs thig gi mchod pa'i rgyan phreng padma'i do shal

a. 1-8.

b. *Nya ngi: mchog phreng* (r) / *thugs thig* (v).

c. *zhes pa mchod pa'i rgyun phreng padma'i do shal zhes bya ba 'di'ang shar rdza'i bya bral dri med snying pos g.yung drung lhun po dpal gyi ri la rtsoms pa dge'o/ sarba mangga laṃ//.*

d. A text centered on ritual offerings associated with the *Kun bzang thugs thig* root-text (see no. 117 below). It was written by Shardza Rinpoche in g.Yung drung lhun po dpal gyi ri, the main mountain seat where his hermitage is still located.

117.
Rigs lnga bde gshegs 'dus pa'i sgrub pa kun tu bzang po'i thugs tig[99] *ces bya ba*

a. 1-22.

b. *Ta tsi: bde 'dus* (r) / *thugs thig*.

c. *zhes rig pa rtsal gyi dbang chen gyi phrin las don skor sum brgya nyer gnyis kyi rtsa ba kun tu bzang po'i thugs thig ces bya ba shar rdza'i bya bral dri med snying pos snying mdzod smug po'i sgo phyes te zab gsang snying po gtan la phab pas bstan 'gro'i don rgya che 'byung ba'i rgyu gyur cig/ tha tshan mu tsug smrar (= smar) ro/ //.*

d. This is the main text of the *bDe gshegs 'dus pa* sub-cycle of the *Yang zab nam mkha' mdzod*. It was received during a vision in 1918 when Shardza Rinpoche was in his sixti-

[99] The spellings *thig* and *tig* alternate here and there without differences. See in the colophon for instance.

eth year. During this vision, he contemplated the symbolic scripts (*brda yig*) containing the whole *bDe gshegs 'dus pa* cycle and transcribed them in Tibetan language. This is a very important work for the tradition of Shardza Rinpoche as it contains the core of its tantric and rDzogs chen teachings. Its preliminaries (*sngon 'gro*) are included in no. 110 above and its conclusion (*rjes bya*) in no. 111. The main part of the text itself is divided into fifteen sections (although eighteen are announced p. 4):

1. drawing the boundaries of the retreat (*mtshams bcad*),
2. meditative absorption on Suchness (*de bzhin nyid kyi ting nge 'dzin*),
3. all-illuminating meditative absorption (*kun tu snang ba'i ting nge 'dzin*),
4. causal meditative absorption of emanations (*sprul pa rgyu yi ting nge 'dzin*),
5. visualizing the maṇḍala of the piled-up elements (*'byung rtseg [= brtsegs] dkyil 'khor bsgom pa*),
6. the Generation Phase of the three maṇḍalas (*dkyil 'khor gsum gyi bskyed rim*),
7. blessing the offering substances (*mchod rdzas byin rlab*),
8. offering the throne (*gdan 'bul*) for the deities to sit in the maṇḍala,
9. visualizing the deities (*lha bskyed pa*),
10. inviting the deities (*spyan 'dren pa*) with incense, music and invocations,
11. requesting them to remain (*bzhugs gsol*) in the maṇḍala,
12. paying homage to them (*phyag 'tshal*), including a section on confession,
13. presenting the offerings (*mchog 'bul*),
14. reciting the mantras (*zlas brjod*), and
15. praising the deities (*sku bstod*).

The last section is the longest, including the mantras of all 45 Peaceful Deities.

118.

Yang zab nam mkha' mdzod chen las/ bDe 'dus 'dzab kyi shog chung

a. 1-6.

b. *Tha zhi: 'dab bzlas (r) / nam mkha' mdzod (v).*

c. *zhes pa 'di'ang shar rdza pas so// // // //.*

d. A short appendix to text no. 117 written by Shardza Rinpoche and containing the mantric formula of each deity of the *Kun bzang thugs thig maṇḍala*. It is actually extracted and compiled from text no. 117.

119.
Yang zab nam mkha' mdzod chen las/ Rig 'dzin 'dus pa'i sgrub pa

a. 7-15.

b. *Tha di:* (r) / *rig 'dus* (v).

c. *zhes 'di'ang shar rdza'i bya bral 'jigs med dbang pos gtan la phab pas 'gro kun rig 'dzin rnam bzhi'i go 'phang thob pa'i rkyen du gyur cig/ yi ge pa ni dbra btsun zla ming pa de bgyis pa'o// mu tsug smar ro// dge'o/ / / / / / /.*

d. The "Knowledge Holder" (*rig 'dzin*) practice associated with text no. 117 above. The five Knowledge Holders mentioned in this work represent a specific aspect of Buddhahood:

1. Dran pa nam mkha', in union with his Spouse 'Od ldan 'bar ma in the center of the maṇḍala, symbolizes the Body (*sku*);
2. sTong rgyung mthu chen, in union with mTsho sman rgyal mo on the eastern petal of the maṇḍala, symbolizes the Speech (*gsung*);
3. Li shu stag ring, assisted by Co za dkar gsal and Nyi 'bar dmar skya on the western petal, symbolizes the Mind (*thugs*);
4. Tshe dbang rig 'dzin, in union with Thugs rje kun sgrol on the front petal, symbolizes the Qualities (*yon tan*); and
5. Padma mthong grol, assisted by Tshog bdag gzi byin and numerous *gter ston* on the back petal, symbolizes the Activities (*phrin las*) of Buddhahood.

The text comes from a vision and transcribes the unspeakable natural sound of Sound-Emptiness (*grags stong brjod med rang sgra*) arising from the celestial Treasury of Reality, of empty Awareness (*rig stong bon nyid klong mdzod*, p. 15). The scribe mentioned in the colophon as the monk from the dBra clan, bearing the

name of "Moon" (*dbra bstun zla ming pa*), is the famed Kun bzang Nam mkha'i snying po (a.k.a. Zla ba grags pa) who, as we have seen, achieved Rainbow Body a year after Shardza Rinpoche. See also text no. 144 which is its associated initiation ritual (*dbang chog*).

120.
Yang zab nam mkha' mdzod chen las/ gSas mkhar mchog lnga'i sgrub ba

a. 1-10.

b. *Da ni:* (r) / *mchog bsdus* (v).

c. *zhes pa 'di'ang shar rdza'i bya bral 'jigs med dbang pos gtan la phabs pas 'gro kun thar pa'i grong khyer thob pa'i rkyen du gyur cig thog ma'i yi ge pa ni dngos slob nyid kyi sku tsha dbra btsun zla ba grags pas dad mes gus pas sgo nas bris pas dge legs 'phel rgyas shog/ bkra shis par shog/ / ōṃ swa sti/ gsas mkhar sum brgya drug cu'i yang snying mchog/ mchog lnga'i rtsa sgrub zab brgya'i dgongs dril bon/ bon gyi ring srel phabs gta' spar 'di bsgrubs/ sgrub po tshul khrims bstan 'dzin yon sbyar dge/ dge bas 'gro kun rnam mkhyen sa thob shog/ sarba maṅga laṁ// dge'o// // /.*

d. This text is centered on a group known as the *gSas mkhar mchog lnga* or Five Supreme Citadels which make up the main set of deities in the Father Tantra (*pha rgyud*) class. Usually, these are:

1. dBal gsas rngam pa associated with the Body (*sku*),
2. Lha rgod thog pa associated with the Speech (*gsung*),
3. gTso mchog mkha' 'gying associated with the Mind (*thugs*),
4. dBal chen ge khod associated with the Qualities (*yon tan*), and
5. 'Brug gsas chems pa associated with the Activities (*phrin las*).

The main practice described in this text is the recitation of the mantras of Kun tu bzang po, gTso mchog mkha' 'gying, dBal gsas, Lha rgod, Ge khod, and 'Brug gsas chems pa, all appearing in union with their respective consort. The practice is said to lead to the realization of the four levels of Knowledge Holders (*rig 'dzin rnam bzhi*), namely: 1. the fully sublimated Knowledge Holder (*rnam par smin pa'i rig 'dzin*), 2. the Knowledge Holder

having power over his lifespan (*tshe la dbang ba'i rig 'dzin*), 3. the Knowledge Holder having reached the Great Seal (*phyag rgya chen po'i rig 'dzin*), and 4. the spontaneously accomplished Knowledge Holder (*lhun gyis grub pa'i rig 'dzin*). Those able to bring this practice to fruition should reach this last level during their lifetime.

A variant title of the text is given on page 2.1 as: *gSas mkhar mchog lnga rtsa ba'i sgrub pa dzwa dmar 'khyil ba zhes bya ba*. The first copyist of the present text was Zla ba grags pa (on whom see no. 326). See also text no. 145 which contains the initiation ritual associated with this practice.

121.
Yang zab nam mkha' mdzod chen las/ /mKha' 'gro kun 'dus sgrub pa

a. 11-20.

b. *Da pi:* (r) / *mkha' 'gro kun 'dus.*

c. */ces pa 'di'ang shar rdza'i bya bral 'jigs med dbang pos snying mdzod smug po'i gter las byung ba bzhin du nye bar gtan la phabs pa'i thog ma'i yi ge pa ni dbra sprul zla ming du 'bod pas gyis pa'o// dge'o// // //.*

d. The *ḍākiṇī* practice associated with the three preceding works. It is centered around figures such as Yum chen bZang za ring btsun, Kye ma 'od mtsho, mKha' 'gro 'Od ldan nyi 'bar, bsKal pa bzang mo, Thugs rje kun sgrol, etc., and succinctly describes their propitiation and activity practices.

A variant of the title is given on p. 12.1 as: *mKha' 'gro dngos grub kyi sgrub pa zhes bya ba*. The first copyist of the text was dBra sprul Zla ba grags pa (see no. 326). See text no. 146 which contains the initiation ritual necessary for this practice of the Sky Dancers.

122.
Yang zab nam mkha' mdzod chen las/ Myong grol ril bu'i sgrub thabs

a. 1-4.

b. *Na zi: sman grub* (r) / *nam mkha' mdzod* (v).

c. *zhes pa 'di'ang shar rdza'i bya bral dri med snying pos sbyar bas 'gro kun 'chi khar grol nas sangs rgyas pa'i rgyur* [*gyur*] *cig/ tha tshan mu tsug smrar (= smar) ro/ dge'o// // //.*

d. The practice to be performed when one prepares special pills (*ril bu*). These are not only used in the context of *bcud len* but also at the time of death (which was the essential purpose of Shardza Rinpoche to write this text). The composition of these pills is given at the beginning of the text but the actual mode of preparation is not described. The pills contain:

— the six good ones (*bzang po drug*),[100]
— the three fruits (*'bras bu gsum*),[101]
— the eight root ingredients (*rtsa ba brgyad*),[102]
— some flesh of a seven-born brahman (*skye bdun sku sha*),
— amṛṭa, etc.

Signs occurring during dreams when one performs this practice in a retreat are also quickly described at the end of the work, such as dreaming that the pills increase in number, that they fly, that they project rays of lights, or exhale exquisite perfumes, etc.

123.
Yang zab nam mkha' mdzod chen las/ Las bzhi'i mkha' 'gro dmigs rim

a. 5-8.

b. *Na ri: dmigs rim* (r) / *nam mkha' mdzod.*

c. *zhes 'di yang rdzogs pa chen po'i don nyams su len nas dben pa'i ri sul du 'grim pa'i rnal 'byor pa'i las bzhi lhun gyis grub pa'i phyir du/ shar rdza'i bya bral bkra* (p. 8) *shis rgyal mtshan gyis bkod pas/ 'gro kun bsam pa'i 'dod don 'grub nas tshe gcig sangs rgyas 'thob pa'i rgyur gyur cig/ tha tshan mu tsug smrar (=smar) ro/ dge'o/ dge'o/ dge'o// //.*

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[100] These are: 1. *dzāti* (nutmeg), 2. *cu gang* (bamboo manna), 3. *gur gum* (saffron or *calendula*), 4. *li shi* (cloves), 5. *sug smel* (cardamon), and 6. *ka ko* (greater cardamon).

[101] These are: 1. *a ru ra* (yellow myrobalan), 2. *ba ru ra* (beleric myrobalan), and 3. *skyur ru ra* (emblic myrobalan).

[102] The list is given as follows in the *Rangjung Yeshe* dictionary: 1. *rtsa ba*, 2. *sdong po*, 3. *yal ga*, 4. *lo ma*, 5. *me tog*, 6. *shun phags*, 7. *'bras bu*, and 8. *snying po*.

d. A short text centered on the figure of mKha' 'gro Kye ma 'od mtsho and describing the visualization practice of the four activities (*las bzhi*) linked with the four other *ḍākiṇīs*:

- — mKha' 'gro 'Od ldan 'bar ma for the activity of pacification (*zhi ba*),
- — mKha' 'gro bsKal pa bzang mo for the activity of increasing (*rgyas pa*),
- — mKha' 'gro Thugs rje kun sgrol for the activity of power (*dbang*), and
- — mKha' 'gro Srid pa'i rgyal mo for the activity of violence (*drag po*).

124.
Yang zab nam mkha' mdzod chen las/ Srid pa'i rgyal mo'i gsang sgrub dgra srog gcod pa'i spu gri zhes bya ba

a. 9-19.

b. *Na tshi: gsang sgrub* (r) / *nam mkha' mdzod* (v).

c. *zhes pa 'di'ang g.yung drung bon gyi bstan pa bsrung pa'i phyir dang/ rnal 'byor gyi dge ba'i bar chad zhi zhing mthun rkyen sgrub pa'i ched du/ shar rdza'i bya bral 'jig*[s] *med dbang pos bris pa dge'o/ tha tshan mu tsug smrar (= smar) ro/*.

d. A short secret practice (*gsang sgrub*) of Srid pa'i rgyal mo composed by Shardza Rinpoche in order to protect the teaching of Eternal Bon, to appease the obstacles of practitioners and to collect favorable circumstances. The form of Srid pa'i rgyal mo appearing in this text corresponds to her dark blue aspect with three faces and six arms, riding on a red mule. Her entourage and assistants are also described and propitiated.

A slightly longer version of the title of the text is given as follows on page 10.1: *Srid pa rgyal mo gtso 'khor gyi gsang ba'i sgrub pa dgra srog gcod pa'i spu gri zhes bya ba*. The text is referring (p. 10.4) to a *gZer bu* which must be the *rGyal mo thugs kyi gzer bu*, the main support-practice gShen chen Klu dga' (996-1035) was using for his invocation of Srid pa'i rgyal mo.[103]

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[103] This famed *Thugs kyi gzer bu* corresponds to the *Srid pa'i rgyal mo'i yang this gsang ba thugs kyi brnag pa ma mo 'dus pa'i yang snying rgyal mo thugs*

125.
bDe gshegs 'dus pa'i sgrub pa las/ Tshogs mchod rin chen gter chen

a. 1-6.

b. *Ba tshi: tshogs mchod* (r) / *thugs thig* (v).

c. Ø. For a colophon, see next text entry.

d. Texts nos. 125-128 all belong to the feast offering (*tshogs*) genre. The first three are associated with the *bDe gshegs 'dus pa* cycle, while the last one (no. 128) is linked to the *Zhang zhung snyan rgyud* corpus.
The present text is the short feast offering ritual associated with the *bDe gshegs 'dus pa* corpus of teaching in which offerings are made to the three roots (*bla ma, yi dam* and *mkha' 'gro*) and to the Wisdom Deities (*ye shes lha*) which stand for the Blissful Ones (*bde gshegs*).

126.
Yang zab nam mkha' mdzod chen las/ Tshogs bsdus tshogs gnyis mdzod khang

a. 7-9.

b. *Pa phi:* (r) / *tshogs bsdus.*

c. *zhes gsungs tshogs 'bum la sogs bsag bde ru shar rdza'i bya bral bkra shis rgyal mtshan gyis brtsams pa'i dge bas dam tshigs (=tshig) nyams pa byang ba(r) shog/ dge'o// //.*

d. An abridged version of a feast offering ritual aimed at propitiating the three roots (*rtsa ba gsum*) as well as the ocean of deities bound by oath (*dam can rgya mtsho*), etc. The ritual is practiced in order to restore broken *samayas*, fulfill offering activities, etc. A short quotation from 'Gro mgon Blo gros (rgyal mtshan, 1198-1263) specifies the number of *tshogs* offering to perform in order to restore the samayas.

127.
[No title, starting with: // *raṃ yaṃ maṃ/ /a: ōṃ hūṃ/ / ōṃ 'phro 'du longs spyod tshogs kyi dkyil 'khor du/*, etc.]

a. 10.

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kyi gzer bu'i sgrub thabs, revealed by gShen chen Klu dga' and included in the *Bon gyi brten 'gyur chen mo*, 3rd ed., vol. 269, pp. 127-158.

b. *tshogs bsdud spyir rgyug bse ru'o/.*

c. *'di ni snyan brgyud rig pa cer mthong dang sems lung sgron ma sogs rgyud sde mang po nas 'di bzhin byung ba bcos slad med par shar rdza pas bris nas par bkod pa dge'o// // / / / /.*

d. A sort of generic short feast offering (*tshogs*) text based on the *sNyan brgyud rig pa* [*g*]*cer mthong* revealed by Bon zhig khyung nag (1103-1183)[104] and the *Sems lung sgron ma*.

128.
Yang zab nam mkha' mdzod chen las/ bKa' rgyud bla ma rnams la tshogs brgyud pa rkang thon du 'bul thabs

a. 1-16.

b. *Pha wi: phyag mchod* (r) / *nam mkha' mdzod* (v).

c. *ces pa 'di'ang sman ri nas rang rtsa khrid lung dbang gsum zhu ba la phebs pa'i drang srong bstan pa tshul khrims dang/ khyung yul bla ma tshul khrims phun tshogs dang/ rgya rong brag steng pa shes rab yes shes gsum gyi ngor/ /shar rdza'i bya bral bkra shis rgyal mtshan gyis rang gnas kun bzang bde chen ri khrod du bris pa'i yi ge pa ni rang slob nyag btsun pranydza (= prajñā) khi khar ming gis bgyis pa'i dge bas 'gro kun tshogs gnyis rdzogs shing sgrib gnyis byang ba'i rkyen du gyur cig/ mu tsug smar ro/.*

d. A very important feast offering ritual associated with the lineage of the *Zhang zhung snyan rgyud*. It was written by Shardza Rinpoche in his hermitage of Kun bzang bde chen ri khrod, at the behest of Drang srong bsTan pa tshul khrims from sMan ri monastery, Tshul khrims phun tshogs from Khyung yul, and Shes rab ye shes from Brag steng monastery in rGya rong.

The food offering is presented to the Nine Victorious Ones of the Contemplative Transmission (*rgyal ba dgongs brgyud*) who are all mentioned by their title rather than by their names. The correspondences are as follows:

— the Primordial Revealer (Ye nyid kyi ston pa) Kun tu bzang po,

[104] On this cycle see, Achard, "Bon zhig khyung nag and the *Rig pa gcer mthong* Tradition of rDzogs chen", *Tibet Journal*, vol. XXIII, n°4, Winter 1998, pp. 28-57.

— the Revealer of Compassion (Thugs rje'i ston pa) gShen lha 'od dkar,
— the Revealer of Emanations (sPrul pa'i ston pa) sTon pa gshen rab,
— the Revealer of Awareness (Rig pa'i ston pa) Tshad med 'od ldan,
— the Revealer of the Sky (mKha' yi ston pa) 'Phrul gshen snang ldan,
— the Revealer of the Atmosphere (Bar snang ston pa) Bar snang khu jug,
— the Revealer of Space (dByings kyi ston pa) bZang za ring btsun,
— the Revealer of Celestial Space (mKha' dbyings ton pa) 'Chi med gtsug phud, and
— the Revealer at the Source of the Transmission (brGyud khungs ston pa) gSang ba 'dus pa.

Then come the other lineage members starting with:
— the Five gShen who subjugate beings (*'gro 'dul gshen po lnga*), namely: Lha bon Yongs su dag pa, Klu bon Ba nam skyol po, Mi bon Khri sde zam bu, Zhang zhung Ba nam skyol po and the latter's son Khri sho rgyal ba;
— the Six Unequalled Mind Heroes (*mnyam med sems dpa' drug*): Ra sangs bsam 'grub, Dar ma shes rab, Dar ma bho de, Zhung zhag khri 'phel (usually 'phen), Mu ye lha rgyung, and rMa gshen legs bzang;
— the Nine Greatly Accomplished Knowledge Holders (*grub chen rig 'dzin dgu*), comprising: Gyer gshen stag lha (son of rMa gshen legs bzang), Ra sangs g.yung drung, g.Yung 'phan, dGe 'bar don grub, Bla ma dGe 'phen,[105] Bla ma dGe rgyas, Zhang zhung rnam rgyal, Mu rgyung dkar po, and dPon chen Hor ti chen po;
— the Four Greatly Accomplished Sages and Translators (*lo paṇ grub chen bzhi*), comprising the following masters: Don kun grub pa, Ra sangs 'phan rgyal,

[105] The text erroneously writes *bla ma dge rgyas* who is actually the following lineage holder and the son of dGe 'phan.

Gu rib gsas dga' and Tshe spungs Zla ba rgyal mtshan (the master of Ta pi hri tsa);[106]

- the Two Accomplished Emanation Bodies (*grub thob sprul sku gnyis*), namely Ta pi hri tsa and Gyer spungs snang bzher lod po;
- the Six Accomplished Masters of Zhang zhung (*zhang zhung grub thob drug*) with: rGyal gzigs gsas chung, dMu gshen Tso dge, dMu gshen Tso stangs[107], dMu Shod tram chen po, dMu rGyal ba blo gros, and dPon rgyal btsan po (who is said to have translated the *Zhang zhung snyan rgyud* into Tibetan language sometime around the late 9th-early 10th century);
- the Five Greatly Accomplished Victors (*rnam rgyal grub chen lnga*) with: Khyung byid mu btur (usually thur), gShen rgyal lha rtse, Lha sgom dkar po, dNgos grub rgyal mtshan, and 'Or sgom Kun 'dul;
- the Seven Masters being lineage holders of the oral instructions and their texts (*gdams ngag yi ge dang bcas pa'i brgyud 'dzin bla ma bdun*) with: Yang ston chen po (Shes rab rgyal mtshan), Yang ston Dam pa 'bum rje (Ya ngal Gong bkra pa chen po),[108] Yang ston bKra shis rgyal mtshan (Klu brag pa), Yang ston Ye shes rgyal mtshan, Yang ston rGyal mtshan rin chen, rTogs ldan Dad pa shes rab, and Bru sgom rGyal ba g.yung drung (1242-1290);
- the Five Masters holding the Oral Transmission of the Precepts (*man ngag bka' brgyud 'dzin pa'i bla ma lnga*), namely: mTshan ldan Ri pa sher blo, Bru ston rNam rgyal ka ra, Sher dpal, mTshungs med Nam mkha' 'od zer, and rNal 'byor g.Yung drung ye shes;
- the Eight Masters Holding the Vitality of the Teachings (*bstan pa'i srog 'dzin gyi bla ma brgyad*) with: Rin chen blo gros, mNyam med Shes rab rgyal mtshan (1356-1415), rGyal tshab Rin chen rgyal mtshan, mKhan chen Nam mkha' ye shes, mKhas grub Kun

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[106] From the group of the Five gShen subjugating beings down to the Four Sages and Translators, all the masters realized the body of the Great Transfer (*'pho ba chen po'i lus*) at the end of their life.

[107] The text names him dMu gshen Tso stong.

[108] On the identification of Dam pa 'Bum rje and Ya ngal Gong bkra pa chen po, see Achard, *La Pratique des Six Points Essentiels de l'Esprit de Parfaite Pureté*, p. 21 n. 2.

bzang rgyal mtshan, bsTan 'dzin Rin chen rgyal mtshan, mKhan chen Tshul khrims rgyal mtshan, and Grub dbang bSod nams ye shes;

— the Seven Abbots having power of the Three Studies (*bslab gsum dbang phyug mkhan po bdun*), namely: mKhan chen bSod nams g.yung drung, sKu mdun She tsu drung mu, sKu mdun Shes rab 'od zer, Phya bla g.Yung drung rgyal mtshan, sKu mdun Shes rab blo gros, sKu mdun Prajñā Khi khar, and mKhan chen gTsug phud 'od zer; and

— the Eight Unequalled Masters endowed with Confidence (*mnyam med gding ldan brgyad*): g.Yung drung tshul khrims, mKhan chen Rin chen 'od zer, sKu mdun Rin chen lhun grub, Drang srong Shes rab bstan 'dzin, mKhan chen Shes rab dbang rgyal, sKu mdun g.Yung drung dbang rgyal, mKhan chen Phun tshogs rnam rgyal, and mKhan chen Shes rab dgongs rgyal.

Two further masters are mentioned at the end of the text (p. 16): Kun mkhyen Zla ba rgyal mtshan and mKhan chen Nyi ma bstan 'dzin. The *rtsa ba'i bla ma* mentioned as the last of the lineage is probably bDe chen gling pa (1833-1893) but this has to be confirmed.

129.
Yang zab nam mkha' mdzod chen las/ /brGyud skong thugs rjes myur gzigs

a. 1-3.

b. *Ba dzi:.*

c. *ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis mdzad pa'o/ sarba mangga laṃ// dge'o//.*

d. A short fulfillment prayer to the tantric lineage including Kun tu bzang po, 'Od dkar 'chang (gShen lha 'od dkar), 'Chi med gtsug phud and his *yum*, bZang za ring btsun, gSang ba 'dus pa, sTag la me 'bar, Lha gshen Yong su dag pa, Mi lus bsam legs, Ye shes snying po, Gyer chen Dran pa nam mkha', Tshe dbang rig 'dzin and Padma mthong sgrol (Padmasambhava). Shardza Rinpoche mentions himself under the name of Rig pa rang shar in the text p. 2.3.

130.
Yang zab nam mkha' mdzod chen las/ Yan lag bzhi ldan skong ba

a. 5-12.

b. *Ba nyi:* (r) / *skong ba* (v).

c. *ces pa 'di'ang shar rdza'i bya bral dri med snying pos bris pa'i yi ge pa ni stag btsun seng ge nyi mas bgyis pas 'gro kun dam tshig nyams pa'i nye ltung sel ba'i rgyu ru gyur cig gu/ /yan* (p. 12) *lag bzhi ldan skong ba 'di/ spar du bsgrub pa'i dge ba'i mthus/ sngags kyi dam nyams nyes sel nas/ sgrub po bdag dang de 'brel kun/ rig 'dzin rnam bzhi'i sa thobs (= thob) nas/ don gnyis lhun grub mchog thob shog/ shubhaṃ// dge'o// / / / /.*

d. A short fulfillment practice in four parts: i. feast offering (*tshogs*), ii. fulfillment (*skong ba*) proper, iii. confession (*bshags pa*), and iv. request for the obtainment of accomplishments (*dngos grub zhu ba*).

131.
Yang zab nam mkha' mdzod chen las/ Srid pa'i rgyal mo'i gsang bskul thog mda' 'bar ba

a. 1-5.

b. *Ma dzi: gsang bskul* (r) / *nam mkha' mdzod* (v).

c. *zhes 'di'ang shar rdza'i bya bral 'jigs med dbang pos rnal 'byor dge sbyor ba'i dge ba'i bar chad sel zhing bsam pa'i dge don bsgrub pa'i phyir du rtsom pas/ ma gcig lha mos rtag tu bsrung zhing skyobs nas dge bsam yid bzhin du 'grub pa'i rgyur gyur cig/ yi ge pa ni nyag btsun sa trig ming thob pa'o/ /.*

d. A short "secret exhortation" (*gsang bskul*) practice addressed to Srid pa'i rgyal mo. The form of the deity is that of Srid rgyal with a dark blue complexion, three heads and six arms, riding a red mule.

132.
lTa sgom nyams kyis myos pa'i thol glu rtsa gsum dkyil 'khor dgyes pa'i mchod dbyangs

a. 1-6.

b. *Tsa gi: tshogs glu* (r) / *thugs thig* (v).

c. *ces lta sgom nyams kyis myos pa'i thol glu ces bya ba srid zhi'i mtha' spangs pa'i dbra ston bstan 'dzin dbang rgyal kyi ye shes sgyu ma'i sku mngon par mchog gzigs dbra sprul bskal bzang bstan 'dzin nyi ma'i dbang po dang/ o rgyan sangs rgyas gling pa'i lung gis bsngags pa'i bya btang mchog sprul nyi ma'i ming mtshan can dang/ 'bum sprul yid bzhin legs grub gtsos dpon slob bcu gsum gyis tshogs kyi 'khor lo bskor nas bskul ba'i ngor shar rdza'i bya bral bkra shis rgyal mtshan 'jigs med dbang po'i sdes gang dran glu ru blangs par dge'o/.*

d. A short experiential song on the View and Meditation of the Great Perfection which was written by Shardza Rinpoche at the behest of dBra sprul bsKal bzang bstan 'dzin nyi ma'i dbang po, Bya btang mChog sprul Nyi ma, and 'Bum sprul Yid bzhin legs grub. In the song itself, the author invokes central Bon figures such as Dran pa nam mkha', Nam mkha' sgron gsal (Tshe dbang rig 'dzin), mTsho skyes Padma don gsal (Padmasambhava), the lineage holders of the Bru, Zhu, sPa and rMe'u clans, lineage holders of *gter ma* revelations, etc. These include very famous personages of the New Bon (*Bon gsar*) tradition such as sPrul sku Blo ldan (b. 1360), Mi shig rdo rje, Sangs rgyas gling pa (b. 1705-1735), and Kun grol grags pa (b. 1700) which are known as the Four Emanation Bodies (*sprul sku bzhi*). He also mentions four of his main masters: Kun grol gsang rtsal (bDe chen gling pa, 1833-1893), gSang sngags gling pa (1864-1934?), bDud 'dul gling pa (the 5th Kun grol rin po che), and dBra ston bsTan 'dzin dbang rgyal (1832-1894?).

133.
Dag snang gzhi lam 'bras bu bsdus don

a. 7.

b. *Tsa gi: tshogs glu*.

c. *zhes pa 'di nyid bstan gnyis gsang sngags gling pa nyid lhang brag sa spyod kyi 'og min zangs mdog dpal ri'i gnas su bzhugs skabs lcags byi lor byi ba zla ba'i yar tshes la rang gi mched zla 'dra ba zhig gis zer snang byung ba de sngags kyis srung mas brda bstan lags so/ dge'o/ dge'o/ dge'o/.*

d. A pure vision (*dag snang*) in four verses which gSang sngags gling pa had in Lhang brag in 1900 and describ-

ing the basic principles of the Base (*gzhi*), the Path (*lam*) and the Fruit (*'bras bu*) of rDzogs chen.

134.
Yang zab nam mkha' mdzod chen las/ Rig 'dzin tshe yi sgrub pa

a. 1-3.

b. *Tsha 'i: tshe* (r) / *nam mkha' mdzod* (v).

c. *zhes pa 'di yang rigs 'dus kyi cha lag tu rnal 'byor dge sbyor bas lag tu len bde ru shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pas/ 'gro rnams 'chi med tshe yi rigs 'dzin grub pa'i rgyu ru gyur cig/ mu tsug smrar (= smar) ro/ dge'o/.*

d. A long-life practice centered on the Knowledge-Holders involving the use of long-life pills (*tshe yi ril bu*) and the maṇḍala of the *Rig 'dzin 'dus pa* (see text no. 119). The central figure is Dran pa nam mkha' in his blue form, with one face and two arms holding a svāstika and a lasso. His *yum* is mDangs ldan 'Od zer ma.

135.
Yang zab nam mkha' mdzod chen las/ Zhi rgyas dbang drag dgongs 'dus sgrub pa

a. 1-7.

b. *Dza bi:* (r) / *dgongs 'dus* (v).

c. *ces pa 'di'ang shar rdza'i bya bral 'jigs med dbang pos bris pas 'gal gyur dkyil 'khor ye shes lha la bshags/ dge bas 'gro kun sangs rgyas sa 'thob shog/ sarba mangga laṃ// dge'o// //.*

d. A short work on the four activities (*las bzhi*) known as pacifying (*zhi*), increasing (*rgyas*), subjugating by power (*dbang*) and destroying by violence (*drag po*).

136.
Yang zab nam mkha' mdzod chen las/ Las bzhi rgyun lnga'i sbyin sreg zin ris gsal ba'i me long

a. 1-4.

b. *Wa go: sbyin sreg zin bris* (r) / *nam mkha' mdzod* (v).

c. *zhes pa 'di yang shar rdza pas mgyogs bris byas pa dge'o/.*

d. Short notes on the fire-offering (*sbyin sreg*) ritual associated with the previous text and text no. 138 which is the main one for the *sbyin sreg* associated with the four activities in this cycle.[109]

137.
Las bzhi rgyun lnga'i sbyin sreg gi cha lags (= lag)

a. 5-8.

b. *Wa mi: lags* (r) / *las bzhi'i sbyin bsreg* (v).

c. *'di'ang shar rdza pas bris pa'o/.*

d. An appendix to the previous text explaining the *linga* practice for the four activities.

138.
Yang zab nam mkha' mdzod chen las/ /Las bzhi rgyun lnga'i sbyin sreg

a. 1-15.

b. *Zha tsi: sbyin sreg* (r) / *dgongs 'dus* (v).

c. */zhes pa 'di'ang shar rdza'i bya bral 'jigs med dbang pos bris pa dge'o/ /tha tshan mu tshug smrar (=smar) ro/ / /.*

d. The fire-offering ritual text based on the practice of the four activities. Its purpose is to purify the vices and downfalls of the practitioner, to increase his vitality and merits, to subjugate visible and invisible spirits and to destroy or kill enemies and obstacles.

139.
Yang zab nam mkha' mdzod chen las/ mChog lnga'i sbyin sreg bya thabs

a. 1-4.

b. *Za yi: sbyin sreg* (r) / *nam mkha' mdzod* (v).

[109] On the original root-text of the *Las bzhi rgyun lnga* genre revealed by gShen chen Klu dga', see Dan Martin, *Unearthing Bon Treasures*, p. 254.

c. *zhes pa 'di yang rnal 'byor dge sbyor bas bar chad bsal zhing 'dod don 'grub pa dang/ las sgrib sbyor phyir shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar bas sems can rnams kyi tshogs gnyis rdzogs shing sgrib gnyis byang ba'i rgyur gyur cig/ dge'o/.*

d. A fire-offering ritual associated with the Five Supreme Citadels (*gsas mkhar mchog lnga*), on which see above text no. 120. The central figure of the practice is dBal gsas rngam pa in union with his *yum*.

140.
Yang zab nam mkha' mdzod chen las/ /sPros bcas dbang chog lung gi sgron ma

a. 5-58.

b. *Za che: phyi dbang* (r) / *dbang bzhi* (v).

c. *ces 'di'ang a mdo rnga ljong gi mkhas grub chen po mchog sprul tshul khrims bstan pa'i rgyal mtshan nyid nas lan grangs mang du bskul bar mdzad kyang/ rang nyid nas yun ring zhig tu rtsom par grub pa'i rjes slar yang mchog sprul nyid nas/ spyir na bon la 'dzad rgyu mi 'dug kyang dbyings rig mdzod nas bstan pa'i dbang bzhi'i chog ga 'di nyid phab ma grub na/ rjes 'jug rnams la 'gyod pa 'ong nges pas 'di nyid 'bris shig ces gsung gi dbugs dbyung gnang nas bskul ba dang/ khyad par a mdo skyang 'phags kyi gdung las son pa'i rin chen rnam rgyal sogs slob ma mang pos don gnyer chen pos bskul ba la brten nas shar rdza'i bya bral dri med snying pos bkod pa'i phyi mo'i yi ge pa ni tshul khrims bstan 'dzin ming gis bgyis pas 'gro kun gdod ma'i dbyings gral zin pa'i rgyu 'gyur bar gyur cig/ mu tsug smra (=smar) ro/ dge'o/ dge'o/ dge'o//.*

d. This is the first of a set of four works dealing with the four initiations (*dbang bzhi*). This set is said to form the initiations rituals for the transmission of the *dByings rig mdzod* (nos. 1-2), the main rDzogs chen work composed by Shardza Rinpoche. The present text was written at the behest of mChog sprul bsTan pa'i rgyal mtshan from A mdo and Rin chen rnam rgyal from the sKyang 'phags lineage.

The text is made of four main parts: 1. the characteristics of the individuals (master and disciples) taking part in the initiation, 2. the preliminary practices to be per-

formed before receiving the initiation, 3. the teaching forming the main practice (*dngos gzhi*), and 4. the various phases of the initiation itself.

The lineage which is worshipped during the initiation proper is that of the *Zhang zhung snyan rgyud* down to Zla ba rgyal mtshan (19th century), Nyi ma bstan 'dzin (b. 1813) and Shardza Rinpoche's root master (who must be here bDe chen gling pa). The elaborated ritual (*spros bcas*) is itself composed of the four traditional initiations, namely:

— the outer Vase initiation (*phyi bum pa'i dbang*), forming the longest section of this part of the text,
— the inner Secret initiation (*nang gsang ba'i dbang*),
— the secret Knowledge-Wisdom initiation (*gsang ba shes rab ye shes kyi dbang*), and
— the ultimate and precious Verbal initiation (*mthar thug tshig dbang rin po che*).

This last initiation is based on a series of allegorical teachings which one can trace back to the *Man ngag le'u brgyad pa* of the *Zhang zhung snyan rgyud* cycle.[110]

141.
Yang zab nam mkha' mdzod chen las/ sPros med dbang chog don gsal sgron ma

a. 1-30.

b. *'A dzo: nang dbang* (r) / *dbang bzhi* (v).

c. *//ces pa 'di yang sman ri'i dge ming bstan pa tshul khrims dang/ khyung po dge sbyong tshul khrims phun tshogs sogs don gnyer can mang pos bskul ba'i ngor/ shar rdza'i bya bral tshul khrims bstan pa 'brug grags kyis bkod pa'i phyi mo'i yi ge pa ni stag sprul g.yung drung bstan pa'i rgyal mtshan gyis bgyis pa'o/ tha tshan mu tsug smrar (= smar) ro/ dge'o/ dge'o/ dge'o// /.*

d. This text was written by Shardza Rinpoche[111] at the behest of bsTan pa tshul khrims from sMan ri monastery, and Tshul khrims phun tshogs from Khyung po. It is composed of three main parts: 1. the characteristics of

[110] On this text, see Achard, *L'Essence Perlée du Secret*, pp. 231-239.

[111] Under the name of Tshul khrims bsTan pa 'brug grags, an early name received when he took his vows from the sMan ri Abbot Nyi ma tog gi rgyal mtshan in 1882.

the individuals taking part in the initiation, 2. the preliminary steps to entering the ritual proper, and 3. the main section dealing with the various phases of the initiation itself. This last section has four divisions:

— the outer mantra initiation (*phyi sngags dbang*),
— the inner letters initiation (*nang yig dbang*), including the visualization of the forty-five letters of the alphabet which transform within the channels of the body into the forty-five peaceful deities,
— the secret pressure of the channels (*gsang ba rtsa 'tshir ba*), involving the pressure of the two arteries of the neck, the ears and the eyes (so that one is confronted with the natural arising of the sounds, lights and rays forming the natural dynamism of Awareness), and
— the ultimate initiation based on confrontations (*mthar thug ngo sprod pa'i dbang bskur*) with the true nature of the Base, its allegorical expressions, etc.

142.
Yang zab nam mkha' mdzod chen las/ Shin tu spros med dbang chog gsal ba'i sgron ma

a. 1-19.

b. *Ya nyu: gsang dbang* (r) / *dbang bzhi* (v).

c. */ces pa 'di'ang rgyal rong brag steng ba shes rab ye shes dang/ rang gi gam du gnas pa'i drung yig pa nyag btsun shes rab 'od zer gnyis kyis yang yang bskul ba'i ngor/ shar rdza'i bya bral dbra btsun dri med snying pos bkod pa'i phyi mo'i yi ge pa ni stag btsun nyi ri ming gis bgyis pa dge'o/ dge'o// //mu tsug smrar (= smar) ro/.*

d. This third initiation ritual was written by Shardza Rinpoche at the request of Shes rab ye shes from Brag steng monastery in rGyal rong and Shes rab 'od zer who acted as the scribe. It has three parts: 1. the preliminaries, 2. the actual initiation ritual, and 3. the conclusion. Usually this kind of utterly unelaborated (*shin tu spros med*) ritual has four main divisions[112] but here the author describes it according to a series of threefold confrontations

[112] Consisting of the four following initiations: 1. *phyi chas dbang*, 2. *nang phyag rgya'i dbang*, 3. *gsang ba shes rab ye shes kyi dbang*, and 4. *yang gsang mthar thug gsang don ngo sprod kyi dbang*. See also under text no. 201.

or direct introductions (*ngo sprod*), namely: 1. the Base, the Path and the Fruit; 2. View, Meditation, and Conduct; and 3. Example, Meaning and Sign. These last three are a quite recurrent theme in rDzogs chen texts of the Bon tradition. The Example (*dpe*) is the sky which illustrates the nature of Mind; the Sign (*rtags*) is Mind itself (*sems nyid*); and the Meaning (*don*) is that which is applied to Reality (*bon nyid*).

143.
Yang zab nam mkha' mdzod chen las/ Rab tu spros med dbang chog rig pa'i sgron ma

a. 1-17.

b. *Ra ti: yang gsang* (r) / *dbang bzhi* (v).

c. *ces kyang phyag bris mdzod dgos zhes pa'i bka' gnad zab lcig gnang bas/ shar rdza'i bya bral bkra shis rgyal mtshan rnal 'byor dri med snying pos rang gnas kun bzang bde chen ri khrod drang srong dbyes pa'i dga' tshal du bgyis pa'i phyi mo'i yi ge pa ni stag btsun nyi ma'i ming gis bgyis pa dge'o/ dge'o/ dge'o/ //.*

d. This text is the fourth and ultimate initiation ritual for rDzogs chen practice, composed by Shardza Rinpoche in his hermitage of Kun bzang bDe chen ri khrod. It has three parts: 1. the preliminaries, 2. the transmission of the consecration; and 3. the conclusion. The second part is the core of the work and is divided into four main initiations:

— the initiation for entering the maṇḍala of Primordial Wisdom (*ye shes dkyil 'jug gi dbang*), which is made of the entrance into the maṇḍala of the Form Bodies (*gzugs sku*) and the entrance into that of the Absolute Body (*bon sku*);

— the initiation for perfecting the dynamism of Awareness (*rig pa rtsal rdzogs kyi dbang*), which is based on the opening of the door of the two Far-Reaching Lassos (*rgyang zhags kyi sgo*)[113] and the brief description of the key points (*gnad*) of *thod rgal* practice;

[113] This refers to the Water Lamp (*chu sgron*) localized in the eyes (and not to be identified with these).

— the initiation to sudden confrontations (*thog bab ngo sprod kyi dbang*), and
— the initiation containing prophecies and authorizations (*rjes gnang lung bstan gyi dbang*) which actually deals with concrete advice for the practice of the Path.

144.
Yang zab nam mkha' mdzod chen las/ Rig 'dzin 'dus pa'i dbang chog

a. 1-4.

b. *La the: rig 'dus dbang* (r) / *dbang chog* (v).

c. *zhes pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar ba dge'o/.*

d. The initiation ritual for text no. 119 centered on the Knowledge-Holders Dran pa nam mkha', sTong rgyung mthu chen, Li shu stag ring, Tshe dbang rig 'dzin and Padma mthong grol (Padmasambhava). It contains four main parts: 1. the Vase initiation (*bum pa'i dbang*), 2. the initiation to the root-deities (*rtsa ba'i lha dbang*), 3. the *gtor ma* initiation (*gtor ma'i dbang*), and 4. the confrontation with Awareness (*rig pa'i ngo sprod*) made with a white crystal.

145.
Yang zab nam mkha' mdzod chen las/ gSas mkhar mchog lnga'i dbang chog

a. 5-8.

b. *La ngo: mchog 'dus dbang* (r) / *dbang bzhi* (v).

c. *zhes pa 'di yang shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar ba dge'o/.*

d. This text is the initiation ritual associated with no. 120. As in the previous text, it contains four main divisions: 1. the Vase initiation (*bum pa'i dbang*); 2. the initiation to the root-deities (*rtsa ba'i lha dbang*) which are dBal gsas rngam pa, gTso mchog mkha' 'gying, Lha rgod thog pa, dBal chen ge khod, and 'Brug gsas chems pa; 3. the *gtor ma* initiation (*gtor ma'i dbang*), and 4. the great pledge initiation (*gta' chen gyi dbang*).

146.
Yang zab nam mkha' mdzod chen las/ mKha' 'gro kun 'dus dbang chog

a. 9-12.

b. *La nu: mkha' 'gro'i dbang* (r) / *dbang cho ga*[114] (v)

c. *zhes pa 'di yang shar rdza'i bya bral bkra shis rgyal mtshan gyis sbyar ba dge'o/.*

d. This text corresponds to the initiation ritual associated with no. 121. As in the two previous works, it contains four main divisions: 1. the Vase initiation; 2. the initiation to the root-deities which are mKha' 'gro Kye ma 'od mtsho, mKha' 'gro 'Od ldan nyi 'bar, mKha' 'gro Thugs rje kun sgrol and mKha' 'gro Srid pa'i rgyal mo; 3. the *gtor ma* initiation (*gtor ma'i dbang*), and 4. the initiation centered on the consort (*shes rab ma*), as well as on channels, winds, and seminal essences (*rtsa rlung thig le'i dbang*).

147.
Yang zab nam mkha' mdzod chen las/ sMon lam sangs rgyas zhing bgrod

a. 1-8.

b. *Sha li: smon lam* (r) / *nam mkha' mdzod* (v).

c. *zhes pa'i smon lam sangs rgyas zhing bgrod ces pa 'di ni/ rang nyid rang lo re dgu me mo yos lor phyin pa'i tshe/ rang gis mdzad byang kun mthar phyin nas bsam don ma lus grub pa'i dus su shar rdza'i bya bral bkra shis rgyal mtshan 'jigs med kun las rnam par rgyal ba ces pas/ sgo gsum chig dril du smon lam btab pa de de bzhin du 'grub par rgyal ba sras dang bcas pa'i byin gyis brlab tu gsol lo/ thog ma'i gu ge'i 'du byed mkhan rang slob shes rab ming gis bgyis te nam zhig gdod ma'i dbyings gral du tshom gcig tu 'tshang rgya ba'i rgyur gyur cig/ tha tshan mu tsug smrar (= smar) ro/ dge'o/ dge'o/ dge'o// //.*

d. This text was written by Shardza Rinpoche in 1927 (*me mo yos*), when he was 69. It is a prayer in six parts concerned with the teachings of the sūtric approach of individual liberation, those of *bodhisattva* following the Great

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114 For the expected *dbang chog.*

Vehicle (*theg chen*), those of the Tantras or Secret Formulas (*gsang sngags*), the teachings of rDzogs chen, those associated with the time of the Bardo, and those concerned with the future rebirth.

148.
Yang zab nam mkha' mdzod chen las/ sMon lam yid bzhin kun grub

a. 9-16.

b. *Sha i:* (r) / *nam mkha' mdzod* (v).

c. */ces 'di'ang rang la 'brel 'jogs kyi sbyin bdag dang mkha' khyab kyi sems can thams cad kyi don du/ shar rdza'i ri sul 'dzin pa* (16) *mangga'i ming gis shar mar bris pa dge'o//.*

d. A short aspiration prayer (*smon lam*) taking the form of a sharing (*bsngo ba*) of merits with all sentient beings.

149.
[No title, starting with: *// // na mo bla ma yi dam mkha' 'gro phyogs bcu'i rgyal ba sras dang bcas pa rnams kyis/ bdag gi smon lam yid bzhin du 'grub par mdzad du gsol/*, etc.]

a. 16.

b. *nam mkha' mdzod*.

c. *'di'ang shar rdza pas bris pa'o/ a 'dam 'phan chu shes rab kyis spar bkod pa'o/ dge'o/ dge'o/*

d. An extremely short aspiration prayer addressed to the spiritual masters, tutelary deities and Sky Dancers. The text has also been included (with the same colophon, including the reference to the printer named Shes rab from A 'dam phan chu in rNga ba county) in the *Tshe dbang bod yul ma*, pp. 641-642.

150.
Yang zab nam mkha' mdzod chen las/ dKon mchog ra mda' sbran pa

a. 1-11.

b. *sa hi* (r) / *dkon mchog ra mda'* (v).

c. *ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis bar dor 'khyams pa'i sems can shin tu nyam thag pa*

mang po zhig la dmigs nas de rnams kyi don du bris pa'i dge bas dmigs rkyen de dag gi gtsor byas te sems can thams cad thar pa'i go 'phang thog pa'i rgyur gyur cig gu/. This is followed by two quatrains: *//gang zhig bdag la dad gyur tam/ /smod dang tshig rtsub smras na'ang rung/ /bzang ngang las kyis 'brel ba rnams/ /bdag gis thar par 'drongs par shog/ 'di'ang shar rdza paso (= pas so)// //bdag dang bdag las 'brel pa yi/ /pha ma'i thog drangs sems can rnams/ /byang chub snying po ma thob par/ /de kun phan par bdag byed shog/ 'di'ang shar rdza pas so// /*.

d. Instructions and prayers written by Shardza Rinpoche for the sake of sentient beings wandering in the *post-mortem* intermediary state (*bar do*). The main *bar do* instructions composed by Shardza are to be found in the next two works, as well as in chapter 20 of his *dByings rig mdzod*.

151.
Yang zab nam mkha' mdzod chen las/ /Bar do'i ngo sprod gser gyi me long

a. 1-39.

b. *Ha si:* (r) / *ngo sprod* (v).

c. */ces pa 'di ni khyung ka ru'i mthong grol khrod kyi dbu mdzad rnam dag 'gyur med dang/ drung g.yung drung tshul khrims dang dad ldan 'ga' zhig gis snga mo nas bskul ba dang/ khyad par rang gi snying bu shes rab mchog ldan nyid dgongs pa gshegs khar dge ljongs su dmigs nas shar rdza'i bya bral bkra shis rgyal mtshan gyis dgung zhag nang du bris pa'i dge bas/ dam pa de nyid kyi zhal phyag 'brel ba'i sems can rnams thar pa thob cing thugs dgongs rdzogs pa'i rgyu ru bsngo zhing dbyings gral rig 'dzin gyi sa thob par shog cig gu/ yi ge pa ni rang gi slob bu nyag rong ba pradznyā'i ming gis bgyis pa dge'o/ /dge'o/ dge'o/ / / /.*

d. This text was written by Shardza Rinpoche at the behest of rNam dag 'gyur med from mThong grol monastery in Khyung po, his assistant g.Yung drung tshul khrims and also for the benefit of the author's own scribe, Shes rab mchog ldan. It deals with the instructions on the intermediate states or bardos (*bar do*), starting with the confrontation (*ngo sprod*) to be given at the time of dying. If the dying person has failed to recognize

the nature of his mind at the time of death, then he is to face the Bardo of the Clear-Light of Reality (*bon nyid 'od gsal gyi bar do*) and the Bardo of Becoming (*srid pa'i bar do*). The Bardo of Clear-Light is characterized by four main moments: 1. the arising of the Clear-Light of Wisdom, forming the manifestations of the Base (*gzhi snang ye shes kyi 'od gsal*); 2. the arising of the visions of clusters of deities in union (*zung 'jug tshom bu'i snang ba*);[115] 3. the arising of the visions of the union of the Four Wisdoms (*ye shes bzhi sbyor gyi snang ba*);[116] and 4. the arising of the visions of the Precious Spontaneity (*lhun grub rin po che'i snang ba*). However, prior to dealing with these Bardos, the author describes all the confrontations and clarifications (*gsal gdab*) given at the time of death, before and after the breath has stopped, including the instructions for the transference of consciousness (*'pho ba*).

152.
Bar do'i ngo sprod gser gyi me long

a. 1-8.

b. *A:* (r) / *ngo sprod* (v).

c. */ces pa'ang brag dben g.yung drung khri 'od kyis u tshugs kyis bskul grangs mang du byung ba la bsten nas/ shar rdza bkra shis rgyal mtshan gyis mgyogs bris byas pa'i dge bas/ sems can rnams thar par bkri ba'i rkyen du 'gyur bar gyur cig/ //sarba mangga laṃ// //.*

d. A shorter work on the intermediate states (*bar do*), mostly centered on the confrontations (*ngo sprod*) to be performed next to the dying person, and including teachings on the transference of consciousness. The text, written at the behest of g.Yung drung khri 'od from Brag dben hermitage, should not be taken as a summary of the previous one but as a shorter work dealing with the same subject. The two works are however related by their theme and are often styled as the *Large and Small*

[115] Actually the union refers both to the Couples of deities (*yab yum*) appearing during this Bardo and to the extraordinary union of Awareness (*rig pa*) and Reality (*bon nyid*).

[116] This refers to the five Wisdoms minus that of the Accomplishment of Activities which is not entirely perfected at that stage.

Confrontations with the Intermediate States (*Bar do'i ngo sprod che chung gnyis*; see nos. 31-32).

153.
Sangs rgyas rabs bdun gyi bstod pa nor phreng

a. 1-4.

b. *Ki mu:* (r) / *rabs bdun gsol 'debs* (v).

c. *zhes pa 'di'ang dge btsun* (p. 4) *bstan 'dzin rab rgyas zhes pas bskul ngor/ shar rdza pas bris pas sems can thams cad thar pa bde ba'i sa thob par shog cig/ /sangs rgyas rabs bdun bstod tshig 'di/ sde dge ru mda'i rab rgyas dang/ tshul khrims bsam gtan karma nas/ par bsgrubs 'gro kun don du bsngo/ dge'o/.*

d. This work is a short prayer to the seven generations of Buddhas written by Shardza Rinpoche at the behest of bsTan 'dzin rab rgyas. The text was printed in sDe dge through the efforts of some of the author's disciples. The seven Buddhas are: 1. sTon pa Rang byung thugs rje can, 2. sTon pa 'Khor ba kun 'dren, 3. sTon pa Nyon mong dug sreg, 4. sTon pa Tshad med thugs rje can, 5. sTon pa Thams cad mkhyen gzigs, 6. sTon pa Kun shes thang po, and 7. sTon pa gTo rgyal ye mkhyen. The eighth Buddha, also praised in the text, is sTon pa gShen rab mi bo.

154.
mDo 'dus las byung ba'i bsngo ba

a. 5-8.

b. *Ki ri:* (r) / *mdo 'dus bsngo ba* (v).

c. *g.yung drung lha'i bon mdo 'dus pa rin po che'i rgyud las/ dge ba'i rtsa ba rgya cher bsngo ba'i le'u'o/ shar rdza pas phyung ba dge'o/.*

d. A dedication prayer extracted by the author from the *mDo 'dus*, the shortest and probably the oldest version of the sTon pa gshen rab's biography (in one volume).[117] The prayer itself appears in chapter 19th of the *mDo 'dus*.

155.

[117] The whole volume has been inputted in a electronic file by Dan Martin.

Yang zab nam mkha' mdzod chen las/ Glud dang chang bu bsngo thabs

a. 9-12.

b. *Ki bo: glud bsngo* (r) / *nam mkha' mdzod* (v).

c. *shar rdza pas bgyis pa dge'o/*.

d. A short work explaining the practice of ransom (*glud*) and *chang bu*[118] for purifying the past bad deeds, as well as appeasing illnesses caused by demons, etc.

[118] A small offering consisting in a piece of *tsampa* and butter pressed inside the palm and showing the marks of the knuckles.

VOLUME THA [10]

A KHRID BKA LUNG RGYA MTSHO SOGS

This volume is mainly concerned with instructions on the preliminaries practices (*sngon 'gro*) which are common to Sūtras, Tantras and rDzogs chen teachings. The main work is the *A khrid bka' lung rgya mtsho* (no. 156) which is one of Shardza Rinpoche's most popular and diffused text throughout Bon monasteries. It is still widely used and most students are trained in their spiritual practice using the text as the main source and guideline for retreats. As we shall see below, the real practice manual associated with the *bKa' lung rgya mtsho* is text no. 169 which is used for actual meditation sessions performed during a 100 days retreat. Most of the other works included in this volume are also associated with the practice of preliminaries. Text no. 171 is concerned with the special preliminaries of rDzogs chen (*rdzogs chen khyad par gyi sngon 'gro*) and deals with the inner Disjunctions practice (*nang gi ru shan dbye ba*) which is performed during a 49 days retreat. Usually, trainees are then introduced to the main practice (*dngos gzhi*) of rDzogs chen, following the works included in the *sKu gsum rang shar* cycle (see vol. 12).

156.
Man ngag rin po che a khrid thun mtshams bco lnga pa'i sngon 'gro'i khrid rim bka' lung rgya mtsho

a. 1-548.

b. *khrid yig*.

c. *de ltar rdzogs pa chen po a khrid kyi sngon 'gro cung zad rgyas par spros pa rgyal ba'i bka' dang bla ma'i gsung la brten nas bris pa 'di yang rab bla'i rgyud 'dzin bslab pa phyogs las rnam rgyal lam rin po che gzhan phan snying po can gyis pad zhur rtags brgyad kyis mtshon pa ris su bkra ba bcas dngos brgyud nas/ / a khrid mu bu skor gyi gdams pa thams cad gnad bsdus pa'i khrid yig kha gsal la don rgyas pa zhig cis kyang bris shig ces grangs gnyis gsum tsam du gsung gis bskul ba dang/ /ma zad gdams pa zab khyad can mang po'i 'brel lugs pa'i g.yung drung gi mched por gyur pa spang ba po shes rab*

mchog ldan dang/ tshul khrims dbang phyug gnyis kyi bri gzhi'i shog bu dang bcas pa gnang nas rang gi rgyud thog tu tshur len nas don la sbyar na gnad thog tu pheb nges pa'i khrid yig rang gi dpe lung dang sbyar nas bris shig ces nan cher mdzad nas bskul ba dang/ (p. 545) */khyad par lung rtogs kyi bstan pa'i bdag nyid mchog sprul zla ba grags pa bstan pa'i rgyal mtshan dpal bzang po nas kyang de bzhin du gsung gi gnang ba mdzad nas bskul ba sogs la brten nas mdo smad kyi rdza sprang skyon dang nyes pa'i phung por gyur pa ham che ba bkra shis rgyal mtshan 'bod pa de nyid kyis bla ma dbra chen po'i gdan sa g.yung drung rnam rgyal gling gi g.yas zur/ /lcam klu sman dkar mo'i mdun phyogs rdza khrom gdong wer snying mi 'gyur zhes rig 'dzin gong ma'i byin gyis rlabs pa'i sa gnas nyams dga' ba'i zhing du legs par grub par bgyis pa 'dis kyang/ /rje mnyam med chen po'i bstan pa'i zhabs nas 'degs pa'i 'gyur med g.yung drung gi khri 'phang du gyur nas yun ring por gnas shing mtha' yas pa'i sems can thams cad lam mchog 'di la brten nas mngon par sangs rgyas pa'i rgyur 'gyur bar gyur cig/ /tha tshan mu tsug smrar (= smar) ro//.*

Appended to the text (pp. 545-548) is a prayer with the following colophon:

ces 'dren mchog bla ma chen po grub dbang bkra shis rgyal mtshan gyis slob 'bangs rmongs blu drung mu ming gis spar byang smon tshig spel bas skal bzang bon 'di'i spar yig bskrun mi drung mu ha ra sogs 'gro kun gdod ma'i rgyal sa thog med skyor ba'i rgyu ru gyur cig/ /sa rba dā ka lyā ṇaṃ bha wantu// ///.

d. This work is of considerable importance for the tradition of *A khrid*. It is probably the one Shardza Rinpoche taught the most frequently throughout the later part of his life, together with the preliminaries of the *dMar mo mdzub tshugs* cycle. The *bKa' lung rgya mtsho* is an elaboration on the ordinary and extraordinary preliminaries of the *A khrid* system. It was written in 1894 at the behest of Phyogs las rnam rgyal rin po che (gZhan phan snying po), Shes rab mchog ldan, Tshul khrims dbang phyug. The latter two offered him paper for the composition of the work. Zla ba grags pa is also among those who urged Shardza to write the text. The composition took place in g.Yung drug rNam rgyal gling, the main seat of the dBra clan. The first xylographic edition of the text was produced in 1904.

The impulse for the redaction started in 1891 when he was teaching the preliminaries of the *A khrid thun*

mtshams bco lnga pa and thought about elaborating his discourse in a more systematic form. To do so, he based himself on previous works as well as on the oral instructions of his masters. He completed the project in 1894 using the three following main sources (among others):

— *The Commentary on the Conventional Meaning of the Yang rtse klong chen* (*Yang rtse klong chen gyi drang don 'grel pa*);

— *The Explanation of the Lamp Clarifying Darkness according to the Conventional Meaning by Bru rGyal ba* (*Bru rgyal ba'i drang don mun sel sgron ma'i rnam bshad*); and

— the root-text of the *bKa' rten sum brgya pa* and its commentary.

The text itself contains eleven sessions (*thun mtshams*) listed as follows (pp. 538-539):

1. how to follow a spiritual guide,
2. the difficulty of obtaining a perfect human body,
3. the impermanence of life,
4. the inherent defects of conditioned existence,
5. the causes and results of karma;[119]
6. the development of the Pure and Perfect Mind,
7. the practice of Refuge,
8. the purification of obscurations;
9. the offering of the maṇḍala;
10. the practice of the Guru-Yoga;[120]
11. the practice of the transference of consciousness (*'pho ba*).[121]

The work is replete with quotations, stories, explanations, etc. The core of the technical instructions has however been collected by Shardza Rinpoche and compiled in a separate text (no. 169 below).

[119] Sections 2-5 constitute what is usually described as the outer ordinary preliminaries (*thun mong phyi'i sngon 'gro*).

[120] Sections 6-10 form the inner extraordinary preliminaries (*thun min nang gi sngon 'gro*).

[121] This is the only theme described in this section concerned with the main practice (*dngos gzhi*). The detailed explanation of the other sections of the main practice (such as *mtshan bcas* and *mtshan med* contemplation practices, etc.) is given by Shardza Rinpoche in his *sKu gsum rang gshar gyi dngos gzhi* (see below text no. 173).

157.
Zab lam bla ma'i rnal 'byor 'dod 'byung gter gyi bum bzang zhes bya ba

a. 1-6.

b. *bla ma'i rnal 'byor* (r) / *zhal gdams* (v).

c. */ces zab lam bla ma'i rnal 'byor 'dod 'byung gter gyi bum bzang zhes bya ba/ tshe gcig dben pa'i ri bzung nas yang dag pa don du gnyer ba'i g.yung drung gi mched po/ /pad ma blo gros dang/ tshul khrims mchog rgyal gnyis kyis snga phyi'i lan grangs su bskul phyir/ /sprang btsun bkra shis rgyal mtshan gyis shar rdza wer snying gi ri sul shing sa lu'i ljon pa'i tshal gseb tu bris pa'o/.*

d. A short but nevertheless complete practice of the Guru-Yoga written by Shardza Rinpoche at the behest of two of his foremost disciples: Padma blo gros (?-1894) and Tshul khrims mchog rgyal. The central figure of this Guru-Yoga is that of gShen lha 'od dkar. The text was most certainly written before 1894 (or that same year) which corresponds to the death of Padma blo gros during his ultimate retreat in solitude.

158.
[No title, starting with: *kye ma drin chen bla ma rin po che/ /thar med 'khor ba'i dug mtshor bying pa bdag/*, etc.]

a. 6-9.

b. *bla ma'i rnal 'byor* (r) / *zhal gdams* (v).

c. */'di'ang sems la skyo shas rgyas pa'i skabs su rdza sprang mangga wer zhi'i ming gis bris so//.*

d. A prayer to the master which Shardza Rinpoche composed at a time he was feeling complete weariness about conditioned existence. The themes expressed in the prayer follow the structure of the ordinary preliminaries but also some of the main practice such as the basic principles of View, Meditation, Conduct, etc.

159.
[No title, starting with: *//bdag mdun nam mkhar 'ja' gur dbus/ /dri chen bla ma mngon sum bzhugs/*, etc.]

a. 9-10.

b. *bla ma'i rnal 'byor* (r) / *zhal gdams* (v).

c. */ces pa'ang btsun chung shes rab ming gis bskul ngor mangga'i ming gis bris pa'o//.*

d. A short prayer combining the visualization of the Guru-Yoga, supplication to the master and a condensed *'pho ba* practice performed in the context of Guru-Yoga. In an extreme sense and even if it is not presented so, this short text is a highly-abbreviated version of text no. 156. It was written at the behest of a young monk named Shes rab.

160.
Shar rdza'i grub dbang mangga wer zhi'i skyes tshogs rnam thar dang 'brel ba'i gsol 'debs

a. 10-18.

b. *bla ma'i rnal 'byor* (r) / *zhal gdams* (v).

c. */zhes pa shar rdza'i grub dbang bkra shis rgyal mtshan gyi sku phreng rnam thar dang 'brel ba'i gsol* (p. 18) *debs dgos kyi nan po skal bzang zab gter gyi grogs dbang gi sgron me'i yang yang bskul ba dang/ mchog sprul g.yung drung dang dge brtson g.yung drung ye shes dpal bzang gnyis sogs grogs 'gas bskul ba ltar/ gshen gyi dge sbyor ba bstan gnyis gsang sngags gling pas phul bas 'gro rnams dpal ldan bla ma'i dgongs dbyings su grol ba shog gcig (= cig)/ /dge'o/ bkra shis/ /.*

d. A short prayer to the various rebirths of Shardza Rinpoche, written by bsTan gnyis gSang sngags gling pa (1864-?) at the behest of his consort dBang gi sgron me, his friend mChog sprul g.Yung drung and g.Yung drung Ye shes dpal bzang. There are eleven rebirths mentioned in the text:

1. the three Buddha Bodies manifesting as a primordial base of emanation;
2. 'Phags pa dGa' ba, one of the main attendants of sTon pa gshen rab;

3. g.Yung drung dpal mchog, an important attendant of Mu cho ldem drug, the successor of sTon pa gshen rab;
4. Ḳun la dpag med, an attendant of the Buddha Śākyamuni in India;
5. Se Sha ri dbu chen, an important translator of works from Zhang zhung language to Tibetan language;
6. bZhod[122] ston dNgos grub grags pa, the Treasure revealer of the *rDzogs chen bsgrags pa skor gsum* and *Yang rtse klong chen* cycles in 1100;
7. Mar ston Kun bzang rgyal legs, who received orally transmitted (*snyan brgyud*) texts from the Sky Dancers (*mkha' 'gro ma*);
8. rDza bo Rig pa rang shar, who revealed the important rDzogs chen cycle known as the *lTa ba thog bab* in rGyal mo dMu rdo secret place;
9. rTogs ldan A rtogs dkar po, an important lineage holder of rDzogs chen teachings who lived in the Khro chen kingdom in rGya rong;
10. rNal 'byor sMon lam rin chen, a yogi who practiced in Sog yul for nine years and was an expert in *bcud len* practice; and
11. Shar rdza bKra shis rgyal mtshan himself, born in 1859.

No reference is made here to Shardza Rinpoche's Rainbow Body (*'ja' lus*), which means that the prayer was thus most probably written before May 1934.

161.
sNgon 'gro'i ngag 'don bslab gsum rin chen 'dren pa'i shing rta ces bya ba

a. 1-12.

b. *ngag 'don* (r) / *khrid yig* (v).

c. */ces sngon 'gro'i ngag 'don slab gsum rin chen 'dren pa'i shing rta ces bya ba/ /bstan gnyis gsang sngags gling pa'i zhal snga nas 'di bzhin bris shig gi bka'i gnang ba mdzad bzhin/ /mkha' la 'ja' tshon gyi drwa ba dkrig cing lha'i bu mo'i dbyangs snyan 'byin pa'i nyin par/ dākki dbang mos shog dkar*

[122] Spelt bZhed in the text (pp. 12 and 13).

dar gyis klubs pa brtsal nas bskul ba dang/ /gzhan yang mched grogs dam pa 'ga'i gsung gi rten du gshen gyi dge sbyor ba mangga'i ming gis bris pa dge gyur cig/ //sarba dā karyaṇibhawantu// // //.

d. Recitative parts of the practice of the preliminaries compiled by Shardza Rinpoche at the request of several individuals including gSang sngags gling pa and the latter's *gsang yum* mKha' 'gro dBang mo who provided the paper for the composition. The text itself is made of twelve sections, as follows:

1. the early morning prayer chanted to the master;
2. the difficulty of obtaining a human body;
3. the impermanence of life;
4. the unsatisfactory nature of conditioned existence;
5. the causes and fruits of karma;
6. the action of taking Refuge;
7. the development of the Pure and Perfect Mind or *bodhicitta*;
8. the recitation of the hundred syllable mantra;
9. the offering of the maṇḍala;
10. the practice of Guru-Yoga;
11. the receiving of the four empowerments; and
12. the practice to perform at the time of going to sleep.

162.
Maṇḍal bcu bdun pa 'bul tshul ngag 'don tshogs gnyis gter gyi mdzod khang

a. 13-16.

b. *maṇḍal* (r) / *khrid yig* (v).

c. */zhes pa 'di'ang shing stag zla 5 tshes 15 la gnas chen dpal gyi bon ri'i mdun du shugs 'byung du phul bar/ /slar sa rta zla ba'i tshe 5 la mdo khams dben dgon mthong sman du yi ger btabs te spel ba po gshen btsun drung mu shel wer ru 'bod pas so// mangga laṃ// //.*

d. A short text describing the practice of the maṇḍala offering composed by gShen bstun Drung mu shel wer (g.Yung drung bstan rgyal) in 1854 (*sa rta*) in mThong sman hermitage in A mdo (mDo khams).

163.
mDo phran las byung ba'i lha'i bon yan lag brgyad pa

a. 1-14

b. *yan lag brgyad pa* (r) / *khrid yig* (v).

c. Ø.

d. An interesting short sūtra describing the antidotes to the five poisons, etc. It is actually extracted from the collection of the *mDo mang* and corresponds to the text known as the *Bon yan lag brgyad pa'i mdo* (vol. I, pp. 179-197) with minor variants. It deals with the eight following themes:

1. prostrations as antidotes to pride (*nga rgyal*);
2. offerings as antidotes to greed (*ser sna*);
3. confessions as antidotes to hatred (*zhe sdang*);
4. rejoicing as an antidote to jealousy (*phrag dog*);
5. prayer requesting the Buddha/master, etc., to remain as an antidote to stupidity (*gti mug*);
6. turning the wheel of the teachings as an antidote to wrong views (*log lta*);
7. aspiration prayers as antidotes to doubts (*the tshom*); and
8. dedication prayer as an antidote to passionate attachment (*chags sdang*).

164.
Bon spyod sngon 'gro'i yan lag bdun ldan shel gyi thems skas

a. 15-21.

b. *yan lag bdun pa* (r) / *khrid yig* (v).

c. *//de ltar bon spyod sngon 'gro yan lag bdun ldan shel gyi them skas zhes bya ba/ /gshen ston nam mkhas bskul ngor me ston 'dul ba 'dzin pas sbyar ba dge legs su gyur cig/ //dge'o//.*

d. A short text on the practice of the preliminaries (*sngon 'gro*) in seven branches written by Me ston 'dul ba (Shes rab 'od zer, 1058-1132) at the request of his famed student gShen ston rin po che (Nam mkha' rgyal mtshan, 1088-1163). The seven branches are the following ones: 1. prostrations; 2. offerings; 3. confession; 4. rejoicing; 5. exhorting (the master to turn the Wheel of Bon); 6. supplication prayer; and 7. dedication.

165.
Tshogs bsags yan lag bdun pa me ston rin po ches mdzad pa

a. 21-23.

b. *yan lag bdun pa* (r) / *khrid yig* (v).

c. */bsod nams tshogs bsags pa'i yan lag lung nas bshad bzhin/ /bka' lung la brten* (p. 23) *nas rang gzhan don du bsdebs/ /bdag la mos pa rnams 'di nyid dang du long/ /nyes 'gal ci mchis mkhas grub rnams la bzod par gsol/ /tshogs bsags pa'i yan lag rdzogs so// /dge'o// //.*

d. Another short work by Me ston Shes rab 'od zer (1058-1132) in seven branches again, namely: 1. Refuge; 2. confession; 3. maṇḍala offering; 4. rejoicing; 5. exhortation; 6. supplication prayer; and 7. dedication. It is an abridged version of the previous text (no. 164), although its structure and order are slightly different.

166.
Byang sems sdom pa 'bog tshul

a. 1-12.

b. *byang sems lag len* (r) / *khrid yig* (v).

c. *ces pa'am (=pa'ang) rje btsun sman ri ba'i phyag len ltar shar rdza pas bris so// //dge'o// //bkra shis so//.*

d. A text describing the manner of imparting the *bodhisattva* vows according to the tradition of sMan ri monastery. It is based on the two previous works by Me ston Shes rab 'od zer which are collectively styled (p. 11) as the *Yan lag bdun pa rgyas bsdus*. See also text no. 167. The other source mentioned by the text (p. 1) is rMi'u (=rMe'u) Sum ston lha 'bum (b. 1135), an important lineage holder of the *vinaya* teachings and a disciple of Ba thang Zhang ston rin po che (bSod nams dpal) who lived around the beginning and the middle of the 12th century.

167.
Theg chen lha'i me long las/ Byang chub sems dpa'i sdom pa'i cho ga zhes bya ba

a. 1-16.

b. *byang sems cho ga* (r) /*khrid yig* (v).

c. */theg chen lha'i me long zhes bya ba bzang po'i ri la rmi'u* (p. 16) *sum ston lha 'bum gyis yi ge bkod pa/ /sdom pa gsum gyis len tshul sogs bon spyod skor le'u sum cu rtsa gnyis su bzhugs pa las/ /bdag shar rdzas pas dag par zur du phyung pas nongs par gyur na mchog gsum lha la bshags/ /dge ba 'gro kun byang chub chen por bsngo// //dge'o// shu bhaṃ// //.*

d. An explanation of the full ritual performed for imparting the vows of *bodhisattva,* after the transmission of the vows of individual liberation (*so sor thar pa*). The text also includes a short section on special instructions known as the oral precepts for generating *bodhicitta* at the time of death (*'chi kha'i sems bskyed kyi man ngag,* pp. 14-15). These teachings are obviously aimed at practitioners who have somehow become familiar with the experience of Clear-Light (*'od gsal,* see p. 15). The text was composed by Sum ston Lha 'bum (see above text no. 166) and was extracted and edited by Shardza Rinpoche from a collection of thirty-two cycles of Bon practices.

168.
Man ngag rin po che a khrid kyi sngon 'gro'i tshig bshad byin rlabs sprin dpung

a. 1-24.

b. *tshig bshad* (r) / *khrid yig* (v).

c. See next paragraph.

d. A compilation of various authors making up a single entry here. The first part (pp. 1-12) is a very important composition by g.Yor po Me dpal (1134-?), the fifth lineage holder of the *A khrid* cycle of teachings. It contains the following sections:

- the reflection on impermanence and
- the collection of accumulations in seven branches (*tshogs bsags yan lag bdun pa*), namely: i. the development the Pure and Perfect Mind (*bodhicitta*), ii. the recitation of the Refuge formula, iii. the confession of sins, iv. the offering of the maṇḍala, v. the supplication to the masters of the lineage, vi. the dedication, and vii. the dissolution of the maṇḍala.

The second part (pp. 12-14) contains a long prayer recited during the practice of Guru-Yoga or when singing

the invocation prayer to the lineage holders. It was composed by Bru btsun bSod nams blo gros.[123]

The third and last part (pp. 14-24) by Ji ra'i btsun pa bSod nams blo gros[124] contains a long invocation prayer to the lineage holders of the *A khrid* cycle, including the names of the following masters:[125]

1. dGongs mdzod ri khrod pa chen po,
2. rTogs ldan sGom chen 'bar ba,
3. Grub chen Khyung sgom Jo g.yung,
4. Don ldan Dam pa Tshul shes (Tshul khrims shes rab),
5. Sum ldan g.Yor po Me dpal,
6. 'Gro mgon bDud rtsi rgyal mtshan,
7. 'A zha Blo gros rgyal mtshan,
8. Rang grol 'Dul ba rgyal mtshan,
9. Bru rGyal ba g.yung drung (1242-1290),
10. rTogs ldan Nam mkha' 'od zer,
11. mTha' bral bSod nams rgyal mtshan,
12. mTshungs med bSod nams blo gros,
13. mTshan ldan rNam rgyal ka ra,
14. mKhas grub Rin chen blo gros,
15. mNyam med Shes rab rgyal mtshan (1356-1415),
16. mKhas btsun Rin chen rgyal mtshan,
17. rNam sprul Nam mkha' ye shes,
18. Don ldan Kun bzang rgyal mtshan,
19. Rang grol Blo gros rgyal mtshan,
20. Slob dpon bsTan pa 'od zer,
21. Kun mkhyen Nyi ma rgyal mtshan,
22. rNal 'byor Blo gros rgyal mtshan,
23. rGya rong g.Yung drung ye shes,
24. rTogs ldan g.Yung drung rgyal mtshan,
25. 'Gran bral g.Yung drung bstan 'dzin,

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[123] I provisionally identify him with the 12th lineage holder of the *A khrid* lineage. See below.

[124] He appears to have been a disciple of gSang sngags gling pa, the last master mentioned in the list. The first part of the prayer itself is attributed to Bru rGyal ba g.yung drung (the 9th lineage holder) and was supplemented by bSod nams blo gros.

[125] I give here only the names of the historical masters starting with Dam pa ri khrod pa. These are preceded by Kun tu bzang po, the groups of deities associated with the four kinds of activities (pacifying, increasing, etc.), groups of Knowledge-Holders, translators and erudite men, etc. (see in the text pp. 14-16). The specific colophon to this prayer is as follows: *de ltar man ngag a khrid kyi bla ma brgyud pa'i gsol 'debs 'di ni bru'i gshen po rgyal ba g.yung drung gis sbyar ba la bla ma'i brgyud rim mi tshang ba rnams/ ji ra'i btsun pa bsod nams blo gros kyi mdzad pa'o/.*

26. Rig 'dzin Kun grol grags pa (1700-?),
27. rTogs ldan Ye shes bstan 'dzin,
28. Grub dbang g.Yung drung phun tshogs,
29. Rig 'dzin Kun grol gsang rtsal (bDe chen gling pa, 1833-1893),
30. rGyal sras Tshe dbang 'gyur med (bDe chen gling pa's son),
31. rNal 'byor bKra shis rgyal mtshan (Shardza Rinpoche, 1859-1935), and
32. 'Gro 'dul gSang sngags gling pa (1864-?).

169.
Man ngag rin po che a khrid thun mtshams bco lnga pa'i sngon 'gro'i bsags sbyangs skor gyi sgom rim thar lam myur bgrod

a. 1-41.

b. *sgom rim* (r) / *khrid yig* (v).

c. *de ltar sngon 'gro'i sgom bzla byed tshul gong ma'i zhal lung dang mthun par/ /brag dkar mchog sprul g.yung drung bstan 'dzin snyan grags sogs bstan 'dzin gyi skyes mchog 'ga'i zhal nas bka'i gnang ba cung zad thob pa'i shar rdza pa bkra shis rgyal mtshan zhes 'bod pa ham che ba de nyid kyis/ /rang 'dra'i blo dman rnams la phan phyir rang gis byas pa'i khrid yig nas zur du bsgrigs pa 'dis kyang/ rje sman ri ba'i bstan pa'i mdzes rgyan du gyur bar gyur cig/ /tha tshan mu tsug smrar (= smar) ro/ /bha wantu/ shu bhaṃ// //.*

d. This text is the main manual for the practice of the *A khrid* preliminaries according to the tradition of Shardza Rinpoche. It is extracted from the author's *bKa' lung rgya mtsho* (text no. 156) and was therefore most probably composed after its main source (which was finalized in 1894). It was specifically written at the behest of a few important practitioners, the only name given in the colophon being that of Brag dkar sprul sku (mChog sprul bsTan 'dzin snyan grags), a Buddhist master who is here given the Bon po name of g.Yung drung bstan 'dzin snyan grags.

170.
gNas bzhi mchod pa'i las chog thugs rje'i grib bsil

a. 1-20.

b. *skyabs 'gro'i mchod pa* (r) / *khrid yig* (v).

c. *gnas bzhi mchod pa'i las chog thugs rje'i grib bsil zhes bya ba dbal khyung mchog sprul g.yung drung mtshan can dang rigs ldan dbang mo sogs gzhan yang bu slob mang po'i gsung gis lar yang bskul ba la brten nas sprang sgom bkra shis rgyal mtshan gyis dben pa'i ri sul du bris pas 'gro ba'i don du 'gyur bar gyur cig/ /dge'o/ /.*

d. This work dealing with the ritual offerings to the four objects of Refuge was written by Shardza Rinpoche at the behest of g.Yung drung tshul khrims (the great incarnate from dBal khyung monastery)[126] and the female practitioner dBang mo, who I take as being mKha' 'gro bDe chen dbang mo, the famed consort of gSang sngags gling pa. In this work, the author intends to explain in a brief form the method of presenting offerings to the Four Jewels (the master, sTon pa gshen rab, the Bon teachings and the community of all gShen rab). Some of the recitative parts used in this text are taken from no. 168 above which means that the present text essentially belongs to the *A khrid* tradition of taking Refuge. The text begins with a more or less complete description of the Refuge tree, followed by the purification and increasing of offerings, etc. The main section of the text starts with the invitation of the Wisdom beings (*ye shes pa*) and the proper presentation of the various kinds of offerings. On similar themes, see below text no. 203.

171.
rDzogs pa chen po sku gsum rang shar las/ /Rigs drug rang sbyong gi khrid 'khor ba dong sprugs

a. 1-28.

b. *rigs drug rang sbyong* (r) / *khrid yig* (v).

c. *ces pa'ang rigs drug rang sbyong 'khor ba dong sprugs chen mo zhes bya ba mchog sprul drung mu'i mtshan gyis yang yang bskul ngor/ /gshen gyi dge sbyor ba bkra shis rgyal mtshan gyis rdzogs pa chen po zhang zhung snyan rgyud nas zur du phyung nas bris pas kun thar par bde gnas su phyin*

[126] He is also known as gZhan phan mtha' yas and was an important disciple of gSang sngags gling pa. He is the author of the last two biographic sections of text no. 223 below.

pa'i lam du 'gyur bar gyur cig gu// //shubhaṃ// // bha wantu// //.

d. This text describes the practice known as "inner Disjunctions" (*nang gi ru shan*) which is one of the most important special preliminaries of rDzogs chen. It consists in the purification of the seeds of the six destinies (*rigs drug gi sa bon*) within one's body during a retreat of 49 days, one week being allowed to the purification of each destiny plus an ultimate week for the purification of the six destinies together (corresponding to the purification of the *bar do*). The text was composed by Shardza Rinpoche according to the instructions contained in the *Rigs drug rang sbyong gi gdams pa* of the *Zhang zhung snyan rgyud* cycle.

172.
Bon gyi dbu 'chad dwang 'dren spos kyi sprin phung zhes bya ba

a. 1-4.

b. *bon gyi dbu 'chad* (r) / *khrid yig* (v).

c. *ces pa'ang shing rta chen po lcang sprul g.yung drung bstan rgyal gyis mdzad pa'o/.*

d. A short work by lCang lung sprul sku g.Yung drung bstan rgyal on the manner of giving teachings, the verses to be recited when starting or completing a session of teaching. lCang sprul rin po che was an important lineage holder of Sūtra, Tantra and rDzogs chen teachings in the 19th century and was an elder contemporary of Shardza Rinpoche. He lived in lCang lung monastery in A mdo.

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sKU GSUM RANG SHAR

The *sKu gsum rang shar* is, together with the *dByings rig mdzod*, one of the most fantastic contributions to the knowledge and practice of the Great Perfection as a whole. The work is a complex one. It is based on the *A khrid* teachings going back to Dam pa ri khrod pa chen po (1038-1096) and on the *sKu gsum don rgyud*, an important tantra discovered by gSang sngags gling pa (1864-?). The sources quoted in the cycle are essentially those of the *Zhang zhung snyan rgyud* and *rDzogs chen gser zhun*, but internal evidence shows that some of its teachings are directly related to the *rDzogs chen yang rtse klong chen*. In this respect, the whole cycle appears as merging together the most important traditions of rDzogs chen into a single set of practice-oriented texts which positions the *sKu gsum rang shar* as one of the most widely diffused teaching of rDzogs chen in modern Bon po history. The first printed edition of the *sKu gsum rang shar* was published in 1905. See the origins, history and lineage of the cycle in text no. 199 below in which Shardza Rinpoche himself explains the traditions with which it is associated.

173.
Man ngag rin po che a khrid thun mtshams bco lnga pa'i dngos gzhi'i yang tig rdzogs pa chen po sku gsum rang shar

a. 1-100.

b. *Ka dngos gzhi* (r) / *khrid yig* (v).

c. */zhes pa'ang 'chi med grub brgya'i gtsug rgyan rig 'dzin gsang sngags gling pa mchog nas rin chen dang po zho gcig bris gzhi'i shog bu dang bcas stsal nas nges don khrid yig lam rim pa bzhin du bslab nas nyams su len tshul dmar la zab pa zhig bris shig/ ces pa'i bka' zhal chab* (p. 98) *spyi bor blugs pa dang/ /gzhan yang mchog sprul g.yung drung dang mkha' 'gro dbang mo sogs slob grogs 'gas yang yang bskul ba'i ngor shar rdza pa bkra shis rgyal mtshan gyis g.yung drung lhun po'i ri la mdor tsam bkod pa mthar lhang brag nor bu yang*

rtse'i dben khrod du rgyas par phyes nas grub par bgyis pa 'dis kyang mnyam med bla ma'i bstan pa'i gsal byed du gyur nas/ /sems can gyi don rgya chen por byed nus par shog cig/ //tha tshan mu tsug smrar (= smar) ro// /dge'o//.

This is followed by a short prayer (in *spar byang* form) with the following colophon (p. 100):

ces spar byang 'di'ang sprul ming drung mus smras shing spar gyi phyi mo dkrun mi g.yung drung ye shes mtshan gyis bgyis pas dge des 'gro kun grol ba bzhi ldan gyi dbugs 'byin pa'i rgyur 'gyur bar gyur cig/ // sarba dā ka lyā ṇa bha bantu (=wantu)//.

d. This is the root-text of the whole cycle. It was written at the behest of Rig 'dzin gSang sngags gling pa (who even provided the paper for the redaction of the work), mChog sprul g.yung drung and mKha' 'gro bde chen dbang mo, among other students of Shardza Rinpoche. The author wrote first an abridged version in the hermitage of g.Yung drung lhun po and then finalized the whole work as he was staying in the Yang rtse hermitage in Lhang brag in Nyag rong.

The text itself is partially based on the *A khrid thun mtshams bco lnga pa* composed by Bru rGyal ba g.yung drung (1242-1290) and actually represents Shardza Rinpoche's *myong khrid* on this work. It is also based on the *sKu gsum don rgyud* revealed by gSang sngags gling pa (see no. 325, P. 218.1) and forms the main practice (*dngos gzhi*) of the whole cycle. It is composed of three main sections:

— the practice of the preliminaries (*sngon 'gro*) performed in order to sublimate the continuum of the individual,

— the instructions of the main practice (*dngos gzhi*) performed in order to liberate this continuum, and

— the complementary teachings which are actually not described in this text and which make up the contents of the other rDzogs chen works (nos. 174 *et seq.*).

The actual practice of the preliminaries is described in the *A khrid bka' lung rgya mtsho* (no. 156) and the recitative section associated with these corresponds to text no. 174.

The main practice itself is divided into three subdivisions: 1. the practice with an object (*mtshan bcas*) including the Disjunctions of Saṃsāra-Nirvāṇa (*'khor 'das ru*

shan dbye ba) and the training of the three doors (*sgo gsum sbyang ba*); 2. the practice without object (*mtshan med*) mostly concerned with the induction of the natural ease (*rnal du dbab pa*) and the entrance into the natural state (*sor gzhug pa*); and 3. the direct confrontation with the natural state (*gnas lugs ngo sprod*) dealing with the correct identification of Self-Arisen Wisdom (*rang byung ye shes*), the distinction between mind (*sems*) and Awareness (*rig pa*), and the technique known as *'jog bshig skyong gsum*, namely: access (*'jog*) to the unaltered condition of the natural state, "destroying" (*bshig*) the agent or ego who accesses this state, and cultivating (*skyong*) this "destruction" in order to enter the various phases of advanced meditation practices. All these instructions serve as the basis for the practice of the remaining texts of the cycle and are considered as describing the technical aspect of the Cutting-through-Rigidity (*khregs chod*) practice. Concretely, the text is practiced until the arising of specific signs of experience (*nyams*) and the actual liberation of discursive thoughts. This latter aspect occurs when thoughts simply vanish without leaving any traces, when they vanish without the help of an antidote and when they vanish without leaving any benefit or nuisance to the practitioner. There is a specific schedule for each of the practices listed in this text but this is not described by the author.

174.
rDzogs pa chen po sku gsum rang shar las/ /sNgon 'gro rjes kyi tshig bshad thugs rjes myur gzigs

a. 101-104.

b. *Ka gsol 'debs* (r) / *khrid yig* (v).

c. *ces pa 'di'ang bon 'di la mchog tu mos pa'i dge bshes g.yung drung ye shes mtshan gyis bskul ngor shar rdza pas 'phral du brtsams pa dge'o// /bkra shis so// /dza yantu//.*

d. The verses of the preliminary practices (*sngon 'gro*) of the *sKu gsum rang shar* cycle, written by Shardza Rinpoche at the behest of dGe bshes g.Yung drung ye shes who had a particular devotion for these teachings. The text is actually composed of six sections:

— the dispelling of obstructing forces (*bgegs bskrad*);

— the Refuge (*skyabs 'gro*);
— the arousing of *bodhicitta* (*sems bskyed*);
— the offering of the absolute maṇḍala of channels and winds (*rtsa rlung don gyi maṇḍal*);
— the prayer to the lineage, comprising the following Buddhas and masters: 1. Kun tu bzang po and the masters of the Contemplative Transmission (*dgongs brgyud*), sTag la me 'bar and those of the Symbolic Transmission (*brda brgyud*), the lineage holders of the Oral Transmission (*snyan khungs brgyud pa*), those of the Translators' Transmission (*sgra bsgyur lo tswa'i brgyud pa*), the Protectors, starting with Ye shes dbal mo, etc.; and
— the dedication prayer (*bsngo smon*).

175.
rDzogs pa chen po sku gsum rang shar las thun mong gtum mo'i nyams len ye shes me dpung

a. 1-54.

b. *Kha gtum mo* (r) / *khrig yig* (v).

c. *ces pa 'di'ang dge ba'i bshes gnyen dam pa mchog sprul g.yung drung mtshan gyis yang yang bskul ngor rdzogs pa chen po'i lam stegs su/ shar rdza bkra shis rgyal mtshan ming gis brtsam pas mtha' yas pa'i sems can rnams kyis 'khor mtshor bsgrol ba'i grub bor 'gyur bar gyur cig/ /mangga lam//.*

d. This work is the first in a series of yogic practices respectively centered on heat (*gtum mo*) and union (*snyoms 'jug*, see n. 178). It was written by Shardza Rinpoche at the request of mChog sprul g.Yung drung, in order to lay down the basic steps for entering the Path of rDzogs chen. The text is divided into two main divisions:
— the detailed analysis of the channels, winds and seminal essences (*rtsa rlung thig le*) with all their classifications, functions, etc., and
— the manner in which to practice.
The text is one of the most detailed of its genre. The sources the author uses are various, including the Mother Tantras (*ma rgyud*), the *sNyan rgyud* (i.e. *Zhang zhung snyan rgyud*) as well as the *Golden Needle* (*gSer thur*), etc. References are also made to the *Ye khri mtha' sel* revealed by Lung bon lha gnyan and the *mKha' 'gro*

gsang mdzod which was composed by the first Kun grol rin po che (b. 1700). The actual practice of *gTum mo* is to be performed during a hundred days retreat without interruption. Special examinations take place at the end of the retreat to check the signs (*rtags*) of success.

176.
rDzogs pa chen po sku gsum rang shar las/ /Bogs 'don 'khrul 'khor sgyu ma'i rol mo

a. 1-8.

b. *Ga 'khrul 'khor* (r) / *khrid yig* (v).

c. *ces pa'ang man ngag rin po che a khrid kyi 'khrul 'khor 'gro mgon blo gros rin po ches rgyud las btus pa drang srong shes rab rin chen gyis dag par bcos nas yi ger bkod/ /de la bdag shar rdza bkra shis rgyal mtshan gyis ston gsar rnams kyi rtogs sla'i ched du tshig bcad la 'grel bcug nas bkod pas bstan pa rin po che yun ring du gnas pa'i rkyen du gyur cig/ //dge'o/.*

d. This work describes the practice of forty Magic Wheels (*'phrul/'khrul 'khor*) or *yantras* aimed at progressing (*bog 'don pa*) in the practice of *gTum mo* itself. It was compiled by Drang srong Shes rab rin chen from the *A khrid kyi 'khrul 'khor* composed by 'Gro mgon Blo gros rin po che ('A zha Blo gros rgyal mtshan, 1198-1263). Later on, in order to ease the understanding of the actual practice, Shardza Rinpoche added some clarifications in the form of notes to the compiled text.

177.
rDzogs pa chen po sku gsum rang shar las/ /'Khrul 'khor bsdu ma gser gyi thur ma

a. 8-10.

b. *Ga 'khrul 'khor* (r) / *khrid yig* (v).

c. *ces pa 'di'ang shar rdza pas a khrid nas zur du phyung bas sems can gyi don du 'gyur ba'i rgyur shog cig/ /rgya rgya rgya// //shubhaṃ// // //.*

d. An abridged version of the previous one directly extracted by Shardza Rinpoche from the corpus of the *A khrid* tradition. The text describes fifteen Magic Wheels.

178.
rDzogs pa chen po sku gsum rang shar las/ /'Dod chags lam byed bde stong rang byon

a. 1-40.

b. *Nga snyom 'jug* (r) / *khrid yig* (v).

c. *ces pa 'di'ang dam pa'i rnam thar 'dzin pa'i skyes bu dbal khyung sprul sku g.yung drung mtshan can gyis bskul ngor tshe gcig 'dul 'khrims mig 'bras bzhin du bsrung ba'i gshen gyi drang srong bkra shis rgyal mtshan gyis* (p. 40) *legs par bris pa 'khor ba'i dod chags rgya mtsho skem pa'i rgyur 'gyur ba*[*r*] *'gyur cig/ /skal ldan min par bstan mi rung bas gtong bzhag gi tshad zin par gyis shig/ //dge'o/ /dza yangtu//.*

d. A highly important work describing the practice of union (*snyom 'jug*) in great detail. It was written by Shardza Rinpoche at the behest of dBal khyung mChog sprul g.Yung drung. It is divided into three main divisions: preliminaries (*sngon 'gro*), main practice (*dngos gzhi*) and conclusion (*rjes*). There are actually seven kinds of preliminaries to this practice involving training in *gtum mo* (which must therefore come first), specific preliminaries of *Thod rgal* (on which see no. 180), etc. The main sources of the author for this section are the *Dran pa gsang sgrub*, the *Yang rtse klong chen*, and the *Zhang zhung snyan rgyud*. The main practice itself is divided into two parts: the identification or examination of the female consort (*shes rab ma*) and the actual training in the "secret conduct" (*gsang spyod*) of the union. In particular, it describes the "action seal" (*las rgya*) proper for each initiation: for example, for the Vase initiation (*bum dbang*), an action seal of the Emanation Body (*sprul sku'i las rgya*) is required. This means that the "action seal" must have specific signs to be able to take part in these practices. There are also action seals of the Body of Enjoyment (*longs sku'i las rgya*) for the Secret initiation (*gsang dbang*), action seals of the Absolute Body (*bon sku'i las rgya*) for the Knowledge-Wisdom initiation (*shes rab ye shes dbang*), etc.

179.
rDzogs pa chen po sku gsum rang shar las sku gsum bcud len thar pa'i rgyags phye

a. 41-60.

b. *Nga bcud len* (r) / *khrid yig* (v).

c. *ces pa 'di'ang dge ba'i* [*b*]*shes gnyen bla ma don 'grub nas bcud len gyi gdams pa dmar la zab pa zhig cis kyang 'bri dgos zhes bskul ba'i ngor shar rdza bkra shis rgyal mtshan gyis rtsom pa la/ /yi ge pa ni mchog sprul drung mu'i mtshan can gyis bgyis pas 'gro rnams sdig zas kyi zhen pa dang bral ba'i rgyur 'gyur bar gyur cig/ //sarba mangga lam// //.*

d. A highly technical work written by Shardza Rinpoche at the request of Bla ma Don grub on the subject of "Extracting the Elixirs" (*bcud len*). In this text, the author discusses the three kinds of *bcud len*, each being divided into three steps:

— the superior *bcud len* of the Absolute Body (*bon sku*) in which one practices with only the air one breathes (best capacity), with water (medium capacity), and with hot water (lower capacity);

— the intermediate *bcud len* of the Perfection Body (*rdzogs sku*) in which one practices with medicine (*sman mchog*, namely *arura*, best capacity), pills (medium capacity), and calcite crystals (*cong zhi*, lower capacity)[127];

— the ordinary *bcud len* of the Emanation Body (*sprul sku*) in which one practices with a milk soup or porridge (*'o thug*, best capacity), a nettle soup (*zwa'u*, medium capacity), and flat bread (*bag ril*, lower capacity) made of white barley (*nas dkar po*) mixed with wheat (*gro*).

The practitioner should first start with a retreat of two or three weeks based on the *bcud len* of the Emanation Body and gradually move up to that of the Absolute Body, spending the necessary amount of time for each of the nine subdivisions of the practice.

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[127] According to the text (p. 53), there exist two kinds of *cong zhi*: the male *calcite* (*pho cong*) and the female calcite (*mo cong*). *Pho cong* is said to be of yellow color, to be heavy and quite solid, while *mo cong* is said to be white, light and tender. It is said that *pho cong* is good for females and *mo cong* for males.

180.
rDzogs pa chen po sku gsum rang shar las thod rgal snang bzhi'i nyams len ngo mtshar snang ba'i ltas mo

a. 1-53.

b. *Ca thod rgal* (r) / *khrid yig* (v).

c. *ces pa'ang mchog sprul nyi ma'i mtshan gyis khrid kyi rim pa gang dgos bris shig bkas bskul ba dang/ /de 'phral snying bu g.yung drung ye shes dang nam mkha' 'od zer tshul khrims dpal bzang sogs kyis bskul ba nan cher byung bzhin shar rdza pa bkra shis rgyal mtshan gyis bris pa 'dis kyang/ /rje rin po che mnyam med bla ma'i bstan pa'i mdzes rgyan du gyur nas mtha' yas pa'i sems can gyi don rgya chen por byed nus par gyur cig gu// // // // //.*

d. This text on the practice of Passing-over-the-Crest (*thod rgal*) was written by Shardza Rinpoche at the behest of mChog sprul Nyi ma, g.Yung drung ye shes, and Nam mkha' 'od zer (Tshul khrims dpal bzang). It deals with the visionary practice of rDzogs chen and is one of the most important works of the cycle, being closely associated with text no. 181: the present one deals with the daytime yoga (*nyin mo'i rnal 'byor*) of *thod rgal*, describing the practices of sky- and sun-gazing, while no. 181 is concerned with the nighttime yoga (*mtshan mo'i rnal 'byor*), i.e., dark retreats (*mun mtshams*). It first deals with the superiorities of *thod rgal* over *khregs chod* before moving on to the main key points (*gnad*) of the practice and then to the description of the place where to practice and what kind of instructions to practice. In this respect, the author explains in details the differences between mind (*sems*) and Wisdom (*ye shes*) for the sake of understanding the nature of the visionary experiences that arise during meditation sessions. Then, in the proper description of the *thod rgal* practice, he explains all the key points of the body, speech, mind, doorways, object (*yul*), etc., and finally describes the Four Visions, namely: 1. the Vision of Manifest Reality (*bon nyid mngon sum gyi snang ba*), 2. the Vision of intensified visionary experiences (*nyams snang gong 'phel gyi snang ba*), 3. the Vision of the Full Measure of Awareness (*rig pa tshad phebs kyi snang ba*), and 4. the Vision of the Exhaustion of Reality (*bon nyid zad pa'i snang ba*).

It is interesting to note that, although the author received numerous teachings from the lineage of the Kun

grol tradition, he criticizes them indirectly in several places, notably in the description of the key point of the body (*lus gnad*). The work the author must be referring to is the *'Od gsal nyi ma 'bum shar* by the first Kun grol rin po che (1700-?) which is included in the latter's *mKha' 'gro snying thig*.

181.
rDzogs pa chen po sku gsum rang shar las/ /mTshan snang ar gtad gdams pa 'od gsal 'khor yug

a. 1-48.

b. *Cha 'od gsal* (r) / *khrid yig* (v).

c. *zhes rdzogs pa chen po mtshan snang ar gtad kyi gdams pa 'od gsal 'khor yug ces bya ba 'di ni shar rdza pa bkra shis rgyal mtshan la skal ba dang ldan pa'i bu slob khod po padma blo gros dang tshul khrims mchog rgyal/ /spyang phags nyi ma rgyal mtshan sogs kyis bskul ba la brten nas sa mtha'i dben gnas ri khrod rnams su bris pas 'gro rnams tshe gcig 'ja' lus 'od skur brnyes pa'i rgyur 'gyur bar gyur cig/ /gdams pa 'di la bsdu bslad bsgyur gsum byed pa byung na bstan srung brag mtshan dmar pos bka' yi chod pa drag tu dbab la snying khrag dron mo zhal du bzhes shigs sa ma ya: /rgya: rgya: rgya: dge'o// //.*

d. As mentioned above, this text is concerned with the dark retreat (*mun mtshams*) so central in rDzogs chen practice. It was written by Shardza Rinpoche at the behest of Khod po Padma blo gros (?-1894), Tshul khrims mchog rgyal, and Nyi ma rgyal mtshan. The instructions deal with the practice of Clear-Light (*'od gsal*) which is performed during a retreat of forty-nine continuous days in a totally dark cell (*mun khang*). They are actually based on the *Yang rtse klong chen* cycle which was discovered by bZhod ston dngos grub in 1110 AD in the temple of Lho brag mKhar chu. For each week of retreat, the practitioner must apply a specific posture, a gaze and a special visualization (actually posture and gaze are mostly the same throughout, only the visualization changes).

In this text, the description of the visions follows the scheme of the *Zhang zhung snyan rgyud* which describes them according to a fivefold division (and not according to the standard Four Visions): 1. the increasing of visions (*snang ba 'phel ba*), 2. the expanding of visions (*snang ba*

mched pa), 3. the spreading of visions (*snang ba rgyas pa*), 4. the perfection of visions (*snang ba rdzogs pa*), and 5. the ultimate measure of visions (*snang ba mthar thug pa'i tshad*). Each of them is explained according to the description of the outer visions (*phyi'i snang ba*) and inner experiences (*nang gi nyams*).

182.
rDzogs pa chen po sku gsum rang shar las/ /sPyod pa'i man ngag ye shes rang 'bar

a. 1-24.

b. *Ja spyod pa* (r) / *khrid yig* (v).

c. *ces pa 'di'ang a dam rtogs ldan rin* (p. 24) *chen dpal bzang po nas khrid kyi rim pa mgo thon mthar phyung dgos kyi nan bskul mdzad pa dang nye bar mchog sprul g.yung drung mtshan gyis bskul ba'i ngor gshen gyi rnal 'byor bkra shis rgyal mtshan gyis mi nyag yul grub chen nyi zla kun mdzes 'ja' lus gshegs pa'i gnas lhang brag nor bu spungs pa'i dben khrod padma gsang gling du sbyar ba'i dge des 'gro kun kun tu bzang po'i rgyal sar zin pa'i rgyur 'gyur ba gyur cig/ //sa rba mangga lam//.*

d. This work was written by Shardza Rinpoche at the request of rTogs ldan Rin chen dpal bzang and mChog sprul g.Yung drung, in the Padma gsang gling hermitage on the Lhang brag mountain sanctuary where Nyi zla kun mdzes (Nyag bla Padma bdud 'dul, 1816-1872) reached his Rainbow Body. It actually opens a new subdivision in the *sKu gsum rang shar* cycle, namely that of the integration of circumstances to the Path (*rkyen lam du slong ba*). In this case, "circumstances" refer to a very specific set of practices: 1. those to perform during the day, 2. those to perform during the night, and 3. those to perform at the time of death. The present text deals with the first kind, the last two being respectively described in texts nos. 183 and 184.

The instructions given in this work are to be practiced after having completed the daytime and nighttime *thod rgal* retreats. They are first centered around the integration of the activities of the three doors (body, speech and mind), of the six associations of consciousnesses (*tshogs drug*), of concepts (*rtog tshogs*), and of various conducts

(*sna tshogs*). Then, the author describes the nature of illusion (*sgyu ma*), its eleven examples, etc.

183.
rDzogs pa chen po sku gsum rang shar las/ /gNyid lam rtsal sbyang 'khrul pa rang dag

a. 1-34.

b. *Nya gnyid lam* (r) / *khrid yig* (v).

c. *ces pa'ang sangs rgyas mi'i sgrom bur bzhugs pa snyigs ma'i 'gro 'dren bstan gnyis gsang sngags gling pas 'di bzhin bris shig gi bka' spyi bor phebs pa dang/ /nye bar dbang gi sgron mas lha'i reg bya srid na ring ba'i rgyud nas bstan 'gro spyir phan gyi lhag bsam dkar pos bskul ba'i ngor/ /gshen gyi rnal 'byor pa bkra shis rgyal mtshan gyi bka' lung gi bcud phyung nas bris pa 'dis kyang bstan 'gro'i don chen nus par gyur cig/ //sarba bha wantu//.*

d. This work was written by Shardza Rinpoche at the request of gSang sngags gling pa and his consort dBang gi sgron ma. It basically deals with the integration of dreams (*rmi lam*) and sleep (*gnyid*) which are quite distinct practices in rDzogs chen context. The first involves shifting of positions and visualizations of the visionary anatomy during the night, in order to control dreams and be able to purify and transform them. The second is concerned with the Clear-Light (*'od gsal*) and describes it according to five "moments": 1. the natural state or abiding mode of Clear-Light (*'od gsal gyi gnas lugs*), 2. the identification of the Clear-Light of sleep (*gnyid kyi 'od gsal bzung ba*), 3. the introduction to the Natural Clear-Light (*rang bzhin 'od gsal ngo sprod pa*) including an interesting discussion on the differences between mind (*sems*, as a discursive process) and Awareness (*rig pa*, as the pure discerning knowledge of the natural state), 4. the control over Clear-Light during actual practice (*spyod lam 'od gsal gnad du bsnun pa*) with three sections on the union of the four moments (*dus bzhi mnyam sbyor*)[128], and 5. the Clear-Light of death (*'chi ba'i 'od gsal*) or manner to achieve Buddhahood (*sangs rgya ba'i tshul*) without having to face the *post-mortem* Bardo states.

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[128] Twilight, midnight, dawn and midday.

184.
rDzogs pa chen po sku gsum rang shar las/ /'Chi kha'i rtsal sbyong thar pa'i skas chen

a. 1-44.

b. *Ta bar do* (r) / *khrid yig* (v).

c. *ces pa'ang khod po'i gdung las son pa'i bla ma g.yung drung bstan 'dzin dang dge ba'i bshes gnyen dam pa g.yung drung ye shes sogs kyis yang yang bskul bas gshen gyi dge sbyor ba bkra shis rgyal mtshan ming gis sgrub sde chen po dbal khyung dgon du bris pas yi ge pa ni mchog sprul drung mu'i mtshan gyis byas pas 'gro rnams bar do'i g.yang sa las dbugs dbyung ba'i rgyur 'gyur bar gyur cig/ //sa rba mangga lam// // //.*

d. A work on the *bar do* states written by Shardza Rinpoche in dBal khyung monastery, at the behest of g.Yung drung bstan 'dzin from the Khod po clan and g.Yung drung ye shes. The text is divided into two general themes: the Bardo states and the practice of the transference of consciousness (*'pho ba*). It is surprising to note here that the author does not describe the Bardo of the primordially pure Absolute Body (*ka dag bon sku'i bar do*) which is only recognized in rDzogs chen teachings as a real "Bardo" state, whereas other traditions consider it as blank state or a state of unconsciousness. Note also that some of the teachings dealing with the transference of consciousness actually describe the practice of the "corpse entrance" (*grong 'jug*) consisting in transferring one's consciousness into a dead body.

185.
rDzogs pa chen po sku gsum rang shar las/ /'Bras bu rang sar bzung ba'i khrid 'khor 'das mnyam sbyor

a. 1-36.

b. *Tha 'bras bu* (r) / *khrid yig* (v).

c. *ces pa'ang grol ba mthar phyin par byed pa'i khrid man ngag gzhan dang bcas pa/ /sa gsum na 'gran zla dang bral ba sprul pa'i gter chen rnam gnyis kyi byin rlabs sems la zhugs pa'i skal ba can shar rdza'i rnal 'byor bkra shis rgyal mtshan la/ /bon 'di la blo kha phyogs pa'i mchog sprul g.yung drung mtshan can dang/ /gzhan yang mkha' 'gro dbang gi sgron ma*

sogs dad ldan gyi bu slob mang pos bskul ba la brten nas rdzogs pa chen po'i rgyud sde rnams las btus te sa mtha'i dben khrod rnams su bris pas/ /bstan dang 'gro ba'i don rgya chen por byed nus par gyur cig/ //tha tshan mu tsug smrar (= smar) ro// //.

This is followed by the *spar byang* of the editor with the following colophon:

/ces pa'ang spar byang 'di ni tha shal ba sprul ming drung mus ched du brjod la spar gyi phyi mo bskrun mi g.yung drung ye shes kyi bgyis pas dge des 'gro kun grol bar gyur cig/ //dge'o//.

d. This work was written by Shardza Rinpoche at the behest of mChog sprul g.Yung drung and mKha' 'gro dbang gi sgron ma. It deals with the Fruit (*'bras bu*) of the Great Perfection practice expressed in terms of four modalities: 1. the ultimate experience of non-regressing Awareness (*rig pa*), 2. the arising of sounds, rays and lights (*sgra 'od zer gsum*) as natural manifestations of the primordial state, 3. the confrontation with the real expression of the View, the Meditation and the Conduct of the Great Perfection, and 4. the nature of the three Buddha-Bodies (*sku gsum*). The author also provides insight into the classifications of these Bodies into Five, Four, Three or Two Bodies, and also explains how all can be subsumed into a Single Body (*sku gcig*) which is defined as the Absolute Body (*bon sku*) similar to the sky. A first printing of the text was produced by mChog sprul g.Yung drung and a later one by the printer (*bskrun mi*) g.Yung drung ye shes.

186.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag lag len nor bu'i phreng ba

a. 1-15.

b. *Da lag len* (r) / *khrid yig* (v).

c. *ces pa 'di'ang mchog sprul drung mus bskul ngor shar rdza pas bris pa dge'o/ /mu tsug smrar (= smar) ro// // //.*

d. A ritual compilation which Shardza arranged at the request of mChog sprul g.Yung drung. The text is actually based on some of the following works which were revealed as Treasures (*gter ma*) by gSang sngags gling pa.

187.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag sgrub pa'i cha lag yid bzhin dbang rgyal

a. 1-8.

b. *Na cha lag* (r) / *khrid yig* (v).

c. *ces pa'ang 'gro 'dul gsang sngags gling pas gter nas drangs te shar rdza bkra shis rgyal mtshan la bka' bab pa'o// /dge'o// //.*

d. This text was revealed by 'Gro 'dul gSang sngags gling pa as a Treasure and transmitted to Shardza Rinpoche who became its lineage holder. The central figure of the practice is the Lord of Secrets (gSang bdag) gSang ba 'dus pa.

188.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag tshogs mchod dngos grub rgya mtsho

a. 1-5.

b. *Pa tshogs mchod* (r) / *khrid yig* (v).

c. *rig 'dzin gsang sngags gling pas sbas gnas shang lang brag dkar nas gter drang ste shar rdza bkra shis rgyal mtshan la bka' bab pa'o/ /bra shis so//.*

d. A short feast offering ritual (*tshogs mchod*) centered on the maṇḍala of gSang ba 'dus pa. As the previous text, it was entrusted by gSang sngags gling pa to Shardza Rinpoche.

189.
rDzogs pa chen po sku gsum rang shar las/ /Tshogs skang 'dod 'byung yid bzhin nor bu

a. 5-12.

b. *Pa tshogs mchod* (r) / *khrid yig* (v).

c. *gsang sngags spyi'i dam tshig bshags sbyang du khro rgyud dang sangs rgyas rgyud gsum sogs nas lung mthun tshad mar shar rdza pas bkod pa shin tu gal che ba'i bon du snang no/ /sarba mangga laṃ/.*

d. A feast offering with mending section compiled by Shardza Rinpoche from the *Sangs rgyas rgyud gsum* of the Mother Tantra (*ma rgyud*) tradition and the *Khro rgyud*. The purpose of the text is to purify the violations of *samayas*. The melody used during the singing is similar to that of the *skong bshags* rituals of the Mother Tantra corpus, although it contains some slight variations.

190.
rDzogs pa chen po sku gsum rang shar las/ /Ye shes dbal mo'i srog bskul snying gi thig le

a. 1-5.

b. *Pha srung ma* (r) / *khrid yig* (v).

c. *ces pa 'di'ang rdzogs pa chen po'i bka' yi srung ma ru/ /dam ldan bu yis 'phral du bskul ba'i ngor/ /man ngag gsang ba'i mdzod chen zhal phyes nas/ /phyi rab (=rabs) don du shar rdza pa des so/ //dge'o//.*

d. A sādhana type practice of the Female Protector Ye shes dbal mo who is the generic Guardian of all rDzogs chen teachings. Although not explicitly styled this way, the text can certainly be considered as a Mind Treasure (*dgongs gter*) which Shardza Rinpoche revealed from the "Great Treasury of Secret Precepts" (*man ngag gsang ba'i mdzod chen*).

191.
rDzogs pa chen po sku gsum rang shar las/ /Ma gsum bskul pa thog mda' 'bar ba

a. 5-9.

b. *Pha srung ma* (r) / *khrid yig* (v).

c. *zhes pa 'di'ang rdzogs pa chen po'i bka yi srung ma ru shar rdza pas zur du bkol te bris pa'o// /bkra shis//.*

d. An exhortation to the three Mothers (*ma gsum*) which Shardza added to the cycle of the *sKu gsum rang shar*. The three Mothers are three forms of Srid pa'i rgyal mo: a white one riding a crystal bird, a brown one riding a black mule, and a black one riding a turquoise Garuḍa.

192.
rDzogs pa chen po sku gsum rang shar las/ /rDzu 'phrul sman bzhi'i sgrubs (=sgrub) thabs glog gi zhags pa

a. 9-14.

b. *Pha srung ma* (r) / *khrid yig* (v).

c. *ces pa'ang mchog sprul drung mu dang dge bshes g.yung drung yes shes mtshan gyis bskul ngor gshen btsun bkra shis rgyal mtshan gyis brtsams pa dge'o/.*

d. This is a short sādhana of the four female deities protecting the *sKu gsum rang shar*, known as the Four Magical Faeries (rDzu 'phrul sman bzhi), namely:

— gNam phyi gung rgyal, the Fairy of Space (*dbyings kyi sman*), of white complexion and riding a crystal lion,
— Ye phyi gong sangs, the Fairy of the Sky (*mkha' yi sman*), of yellow complexion and riding a turquoise dragon,
— Phyo ma ye sangs, the Fairy of the Vast Expanse (*klong gi sman*), of red complexion and riding a brown Garuḍa, and
— gNam sman chen mo, the Fairy of Karma (*las kyi sman*), of blue complexion and riding a precious cow.

The text was written by Shardza Rinpoche at the behest of mChog sprul g.Yung drung and *dge bshes* g.Yung drung ye shes.

193.
rDzogs pa chen po sku gsum rang shar las/ /Brag btsan dmar po'i bskul pa me rlung 'khyil pa

a. 14-16.

b. *Pha srung ma* (r) / *khrid yig* (v).

c. *ces pa 'di'ang shar rdza pas 'phral du brtsams pa dge'o/ /dge'o/ dge'o// /bra shis so// // //.*

d. A short exhortation (*bskul ba*) to Brag btsan dmar po, Shardza Rinpoche's favorite protector and *yi dam* deity.

194.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag zhi sgrub sgyu 'phrul drwa ba

a. 1-17.

b. *Ba zhi ba* (r) / *khrid yig* (v).

c. *ces pa'ang gsang rgyud bla na med pa'i theg pa/ /ston pa kun tu bzang po'i thugs rgyud/ /gsang bdag gsang ba 'dus pa'i sgrub thabs zab mo 'di ni gsang 'dus rnam rol gsang sngags gling pas sbas gnas shang langs brag dkar nas gter drangs shing/ /lo nyer gcig gi bka' rgya yol ba dang gter chen rin po ches brda bkrol nas shar rdza bkra shis rgyal mtshan la bka' babs te/ /dag par gtan la dbab nas spel bas bstan 'gro'i don du 'gyur bar gyur cig/ //tha tshan mu tsug smrar (= smar) ro// /.*

d. A practice text centered on the peaceful form of gSang ba 'dus pa described with three faces and six arms. In his heart appears gShen lha 'od dkar and in the heart of the latter abides Kun tu bzang po. The text was discovered by gSang sngags gling pa in the secret sanctuary of Shang langs (= Lhang lhang) brag dkar and kept secret for twenty-one years. After that necessary period, gSang sngags gling pa broke the seals of secrecy and transmitted the text to Shardza Rinpoche.

195.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag khro sgrub ye shes me 'bar

a. 1-15.

b. *Ma khro bo* (r) / *khrid yig* (v).

c. *ces pa'ang 'gro 'dul gsang sngags gling pas gter nas drangs te shar rdza bkra shis rgyal mtshan la bka' bab pa'o// //tha tshan mu tsug smrar (= smar) ro// /.*

d. A practice manual on the wrathful form of gSang ba 'dus pa, discovered by gSang sngags gling pa and handed over to Shardza Rinpoche by the *gter ston* himself. This form of gSang ba 'dus pa is known as Che mchog mkha' 'gying standing amidst a blazing fire and surrounded by the Five Supreme Citadels (gSas mkhar mchog lnga, see no. 120) in union with their Spouse.

196.
rDzogs pa chen po sku gsum rang shar las/ /gSang bdag mkha' 'gro'i sgrub pa dga' dbang 'khyil pa

a. 1-11.

b. *Tsa mkha' 'gro* (r) / *khrid yig* (v).

c. *gsang ba'i bdag po gsang sngags gling pas gter nas drangs te/ shar rdza bkra shis rgyal mtshan la bka' bab cing gter chen rin po che'i skyabs 'og tu gu ge'i ris su phab pas bstan 'gro'i don chen 'grub par shog cig/ ///sarba dā ka lyā ṇaṃ bha bantu (= wantu)// /.*

d. A practice manual centered on the form of Ma gcig bsKal pa bzang mo discovered by gSang sngags gling pa who handed it over to Shardza Rinpoche. bsKal pa bzang mo is a goddess of blue complexion, with three faces and six arms. Her central blue face symbolizes the Absolute Body (*bon sku*), while the white one on the right and the red one on the left respectively represent the Perfection Body (*rdzogs sku*) and the Emanation Body (*sprul sku*). bsKal pa bzang mo is a very important deity among the ḍākiṇī class (*mkha' 'gro ma*) and there exist numerous works associated with her in the Bon literature.[129]

197.
rDzogs pa chen po sku gsum rang shar las/ Khod spungs sgrub thabs snying gi thig le

a. 1-8.

b. *Tsha bla ma* (r) / *khrid yig* (v).

c. *zhal bzang brag nas sprul sku dbyil gyis bton pa la tshig bsdus cung zad byas nas shar rdza pas bris pa'o// rtsa rlung thig le'i mchod 'bul 'di shar rdza pas byaso (= byas so)// /.*

d. A compilation made by Shardza Rinpoche based on the practice of Khod spungs Dran pa nam mkha' discovered by dByil ston dPon gsas khyung rgod rtsal (b. 1175)

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[129] See for instance volume 89 of the 2nd edition of the *Bon gyi brten 'gyur chen mo*, such as the *mKha' 'gro bskal pa bzang mo'i nang sgrub* revealed by dPon gsas Khyung rgod rtsal. The other works included in this volume were authored by Slob dpon bsTan 'dzin rnam dag.

in Zhal bzang brag.[130] Dran pa nam mkha' appears here in a dark blue form with one face and two arms, in union with his Spouse, Nyi ma 'od ldan ma of red complexion.

198.
rDzogs pa chen po sku gsum rang shar las/ /brGyud pa'i phyag mchod chen mo byin rlabs gang bu

a. 1-21.

b. *Dza phyag mchod* (r) / *khrid yig* (v).

c. */ces pa 'di'ang snying bu blo gsal ba'i mchog tu gyur pa g.yung drung ye shes mtshan gyis bskul ngor gshen gyi btsun pa bkra shis rgyal mtshan gyis brtsam pa dge'o// /mangga lam/ /.*

d. A prayer to the lineage, written by Shardza Rinpoche at the request of g.Yung drung ye shes. The text is to be chanted during the *Shin tu spros med dbang* (see no. 201) and has the following lineage holders: 1. gShen lha 'od dkar, 2. Tshad med 'od ldan, 3. Ye gshen gtsug phud, 4. bZang za ring btsun, 5. gSang ba 'dus pa, 6. sTag la me 'bar, 7. Lha bon Yongs su dag pa, 8. rGyal gshen Mi lus bsam legs, 9. Klu grub Ye shes snying po, 10. Nam mkha' sNang ba mdog can, 11. rGyal gshen Mu khri btsad po, 12. Mon bon Ha ra ci par, 13. sTag za Klung rgyal, 14. A nu 'phrag thag, 15. Sad ne ga'u, 16. Dad mi tha ke (Tha mi the ke), 17. Shad bu ra khug, 18. rGya bon Zing pa mthu chen, 19. sPe bon Thog rtse, 20. sPe bon Thog 'phrul, 21. sTong rgyung mthu chen, 22. Se Sha ri dbu chen, 23. lDe Gyim tsha rma chung, 24. Me nyag lCe tsha mkhar bu, 25. Dran pa nam mkha', 26. Za rang me 'bar, 27. Mu spungs gsal tang, 28. Hris pa gyer med, 29. Lha sgom dkar po, 30. Blon chen mu thur, 31. Ra sangs khod ram, 32. dMu tsha Gyer med, 33. Zla ba rgyal mtshan, 34. Klu dbang, 35. Bru ston Nam mkha' rgyal

[130] He is indeed said to have discovered a cycle associated with Dran pa nam mkha', entitled *Dran pa phyi nang gsang gsum*. He is also well-known for his discovery of a series of rDzogs chen works, most of which seem to have been lost by now. See Shardza Rinpoche, *Legs bshad mdzod*, p. 302 (I refer here to the electronic edition of the PRC edition of this text prepared by Dan Martin). In its opening stanzas, the present text is styled as the *Khod spungs dran pa'i snying thig* but should not be confused with the *Dran pa nam mkha'i zhal gdams snying thig* which is a different work (see *Bon gyi brten 'gyur chen mo*, 2nd ed., vol. 86, pp. 17-59).

mtshan, 36. sPa ston dPal mchog, 37. Cog la g.Yu skyid, 38. Zhu yi Legs po (Zhu yas Legs po), 39. rMe'u ston Lha ri gnyen po, 40. sGom chen 'bar ba, 41. Grub chen Jo g.yung, 42. Dam pa Tshul shes (Tshul khrims shes rab), 43. g.Yor po Me dpal, 44. 'A zha bDud rtsi rgyal mtshan, 45. 'A zha Blo gros rgyal mtshan, 46. Bru ston 'Dul ba rgyal mtshan, 47. Bru ston rGyal ba g.yung drung, 48. Nam mkha' 'od zer, 49. Bru ston bSod nams rgyal mtshan, 50. mTshungs med bSod nams blo gros, 51. rNam rgyal ka ra, 52. mKhas grub Rin chen blo gros, 53. mNyam med Shes rab rgyal mtshan, 54. Rin chen rgyal mtshan, 55. Nam mkha' ye shes, 56. Kun bzang rgyal mtshan, 57. Rin chen rgyal mtshan, 58. Tshul khrims rgyal mtshan, 59. bSod nams ye shes, 60. bSod nams g.yung drung, 61. She tsu drung mu, 62. Shes rab 'od zer, 63. g.Yung drung rgyal mtshan, 64. Shes rab blo gros, 65. Shes rab 'od zer, 66. gTsug phud 'od zer, 67. g.Yung drung tshul khrims, 68. Rin chen 'od zer, 69. Rin chen lhun grub, 70. Shes rab bstan 'dzin, 71. Shes rab dbang rgyal, 72. g.Yung drung dbang rgyal, 73. Phun tshogs rnam rgyal, 74. bSod nams blo gros, 75. Nyi ma bstan 'dzin, 76. bSod nams phun tshogs, 77. Shes rab g.yung drung, and 78. bSam gtan ye shes who was one of Shardza Rinpoche's masters.

There is also a Lower Lineage (*smad brgyud*) with the following patriarchs: 1. Rang grol Blo gros rgyal mtshan, 2. bsTan pa 'od zer, 3. rTa gu Nyi ma rgyal mtshan, 4. Dam pa Blo gros rgyal mtshan, 5. g.Yung drung ye shes, 6. rTogs ldan g.Yung drung rgyal mtshan, 7. g.Yung drung bstan 'dzin, 8. Rig 'dzin Kun grol grags pa (b. 1700), 9. Ye shes bstan 'dzin, 10. Grub dbang g.Yung drung phun tshogs, 11. Rig 'dzin Kun grol gsang ba rtsal (bDe chen gling pa, 1833-1893), and 12. rGyal sras Tshe dbang 'gyur med, the son of bDe chen gling pa and master of Shardza Rinpoche.

199.

rDzogs pa chen po sku gsum rang shar las/ /sPros bcas dbang chog 'phrul gyi sgron ma

a. 1-76.

b. *Wa phyi dbang* (r) / *khrid yig* (v).

c. *ces pa'ang nges pa don gces spras mdzad pa'i sman (= smon) sprul dam pa bstan 'dzin nyi ma bzang po nas khrid 'di'i man ngag yongs rdzogs kha skang dgos tshul gyis bka' yang yang phebs pa yid la bcags bzhin pa la/ phyis su mchog sprul mkhas btsun dul ba'i rang bzhin can g.yung drung mtshan gyis bkas bskul ba la brten nas shar rdza bkra shis rgyal mtshan ming pas 'phral du brtsom pas/ bstan pa rin po che'i rgyan du 'gyur zhing sems can thams cad thar pa'i lam la bgrod pa'i mthun rkyen du 'gyur ba gyur cig gu/ /tha mal skye bo'i tshogs la dbang 'di bskur mi rung bas de bzhin bla ma rnams nas mi ngo zas phyir mi gtong bar zhu/ /shar rdza pas gdams so// /dge'o// // //.*

d. The first in a series of four initiation rituals (*dbang chog*) written by Shardza Rinpoche.[131] The present one was composed at the request of bsTan 'dzin nyi ma bzang po from sMon rgyal monastery and mChog sprul g.Yung drung. According to the text (p. 3), the *sKu gsum rang shar* is closely associated with the tradition of the Southern Treasures (*lho gter*). Among these, there were three main lineages divided according to their place of discovery: 1. the *'Bring (= 'Bri) mtshams ma* for the works discovered at 'Bri mtshams mtha' dkar, 2. the *sPa gro ma* for those discovered at sPa gro stag tshangs, and 3. the *Lho brag ma* for those discovered in Lho brag mkhar chu. According to the author, the *sKu gsum rang shar* belongs to the first group which was revealed by gShen chen Klu dga'. The tradition of the latter is itself divided into a Lineage of Sons (*sras brgyud*) and a Lineage of Students (*slob brgyud*). The Lineage of Sons was composed of Rin chen rgyal mtshan and Byang chub rgyal mtshan, the two sons of gShen chen. The Lineage of Students is divided into various groups of individuals,[132] the most important of which was the Four Students who received the Teachings (*bka' bab kyi slob ma bzhi*):

— Zhu yas Legs po received the transmission of the rDzogs chen or *Sems phyogs* category comprising the *Byang sems Gab pa dgu skor*, etc.,

[131] These are quite close (in form, structure and contents) to those included in the *Yang zab nam mkha' mdzod* cycle (see nos. 140-143).

[132] Such as the *bka' bab kyi slob ma bzhi, rgyal mtshan thob pa'i mi bzhi, nyang stod kyi dpon bzhi, nyang smad kyi ka ba brgyad, lco ro srid pa'i mi lnga*, etc.

- — Bru sha Nam mkha g.yung drung received the transmission of the philosophical teachings starting with the *sNang srid mdzod phug*,
- — Cog la g.yu skyid received the teachings of the *Pāramitā* class starting with the *Khams brgyad*, etc., and
- — sPa ston dPal mchog received the tantric teachings including the *Khro bo dbang chen*, etc.

Then, rMe'u ston Lha ri gnyen po requested these transmissions from Bru, Zhu, and sPa. Thereafter, he gave the transmissions to Dam pa Ri khrod pa. Basing himself on the *Gab pa* and the *Sems smad sde dgu*, Dam pa Ri khrod pa elaborated a system of 80 sessions (*thun mtshams brgyad cu pa*) of meditation practice. Then, 'Gro mgon Blo gros rgyal mtshan reduced this system to a set of 30 sessions (*thun mtshams sum cu pa*) which was eventually reduced to the famed system of 15 sessions (*thun mtshams bco lnga pa*) by Bru rGyal ba g.yung drung. In order to elaborate the *sKu gsum rang shar* cycle, Shardza Rinpoche based himself on Bru rGyal ba's *Fifteen Sessions* and completed them with teachings from the *Zhang zhung snyan rgyud* and other Great Perfection tantras (*rdzogs chen gyi rgyud*), before arranging everything according to the experiential lineage (*nyams brgyud*) of rDzogs chen practice.

The specific lineage of the *sKu gsum rang shar* is that of the Shorter Lineage (*nye brgyud*) according to which Dran pa nam mkha' condensed the teachings of rDzogs chen and entrusted them to Vairocana. The latter hid them in Shang lang brag dkar in mDo smad and the teachings were then discovered by gSang sngags gling pa in 1884 (*shin pho spre'u*). The *gter ston* kept the discovery secret for twenty-one years and transcribed the symbolic script of the Sky dancers (*mkha' 'gro brda yig*) before eventually entrusting Shardza Rinpoche with the text of the *sKu gsum don rgyud*.

200.
rDzogs pa chen po sku gsum rang shar las/ /sPros med dbang chog nor bu'i do shal

a. 1-48.

b. *Zha nang dbang* (r) / *khrid yig* (v).

c. *ces pa 'di'ang mchog sprul dam pa g.yung drung bstan 'dzin snying pos dad brtson kyi me tog gis mtshon nas bskul ba'i ngor theg dgu'i yang rtse la mos pa lam du byed pa'i mu to ba shar rdza bkra shis rgyal mtshan gyis brtsom pas bstan 'gro'i don du 'gyur par gyur cig snod ldan yin kyang bdun las/ /mi mang thabs kyis gsang zhing/ /nan tan sgrub la brtson na/ /byin rlabs khyad par myur 'gyur/ /sa ma ya/ /u ya/ /agshaṃ/ /shar rdza pas so// /mangga lam// // /.*

d. This second initiation ritual of the *sKu gsum rang shar* was written by Shardza Rinpoche at the request of g.Yung drung bstan 'dzin snying po out of the latter's devotion for the Supreme Peak (*yang rtse*) or rDzogs chen teachings. It is based on a variety of sources, such as the *rDzogs chen gser zhun* revealed by bsTan gnyis gling pa (g.Yung drung Padma tshe dbang rgyal po), the author's own *sPros bcas* initiation text (no. 199), the *rDzogs chen yang rtse* which was discovered by bZhod ston dNgos grub in 1110 AD in Lho brag mkhar chu, the Mother Tantras (*ma rgyud*), etc. The main source for the structure and contents however remains the *gSer thur spros med dbang chog*, namely one of the initiation rituals included in the *rDzogs chen gser thur* cycle revealed by g.Yung drung gling pa and corresponding to the *rDzogs chen gser thur spros med gsang dbang zab sgron ma* (*rDzogs chen gser thur*, pp. 65-80).[133] The author's work starts with a very long set of preparatory sections (p. 1-29), eventually leading to the main part of the ritual whose aim is to sublimate ordinary speech (*ngag*) into enlightened Speech (*gsung*). The actual ritual is divided into four parts:

— the outer initiation based on the *Sa le 'od* mantra (*phyi sngags dbang*);

— the inner initiation based on letters (*nang yig dbang*), i.e., the letters of the mantras of the Nine Wrathful Blood-Drinkers (*khrag 'thung khro bo dgu*);[134]

— the secret initiation based on "substances" or

[133] See also the *rDzogs chen gser thur 'bras sems smin byed shing spros med ngo spros dbang chog gnad phreng* included in the same collection (pp. 81-100).

[134] These are the Five Supreme Citadels (1. gTso mchog mkha' 'gying, 2. dBal gsas rngam pa, 3. Lha rgod thog pa, 4. dBal chen bdud 'dul, 5.'Brug gsas chem pa), together with the *yum* of nos. 2-5).

ritual objects (*gsang ba rdzas dbang*), these being a svāstika, a jewel, a lotus, a wheel, and a victory banner; and

— the innermost secret initiation based on confrontations (*yang gsang ngo sprod kyi dbang*) which is divided into the confrontation with the Base (*gzhi'i ngo sprod*) of the natural state and the confrontation with Awareness (*rig pa'i ngo sprod*) based on symbols.

201.
rDzogs pa chen po sku gsum rang shar las/ /Shin tu spros med dbang chog utpal phreng ba

a. 1-28.

b. *Za gsang dbang* (r) / *khrid yig* (v).

c. */ces pa 'di'ang mchog sprul g.yung drung mtshan can dang skal ldan bu slob mang pos yang yang bskul ba'i ngor rdzogs pa chen po'i rgyud sde rnams las spros te mdo gam shar rdza'i zhing du skyes pa'i bstan pa'i snying po la spyad pa'i skal ba can gshen btsun bkra shis rgyal mtshan gyis sbyar bas bstan 'gro'i don chen nus par gyur cig/ /skal ldan gyi bu slob tshe 'di blo gtang nus shing rdzogs chen gyi don la mos pa can blo rab rnams las bzhan (= gzhan) du bstan par mi bya zhing shin tu gces spras kyis 'chang bar rigs so// /sa ma ya/ /rgya rgya rgya/ /u ya tham/ /shar rdza pas smras so/.*

d. This third ritual was written by Shardza Rinpoche at the behest of a few individuals (the only name mentioned is that of the recurrent mChog sprul g.Yung drung bstan 'dzin). The author's sources are mostly based on the *Zhang zhung snyan rgyud* (namely the *Man ngag le'u bcu gnyis pa*, the *rGyud bu chung bcu gnyis*, the *mDo 'grel gsal ba'i sgron ma*, etc), but he also quotes the *Gab pa*, the *rGyud rgyal* (which in this case refers to the *rDzogs chen gser thur theg pa'i rtse mo rgyud kyi rgyal po*),[135] etc.

The central part of the ritual itself is divided into four main divisions:

[135] *rDzogs chen gser thur theg pa'i rtse mo rgyud kyi rgyal po le'u nyi shu rtsa bzhi dbye ba rab bstan pa'i man ngag yang zhun*, in *rDzogs chen gser thur*, pp. 115-182.

- the Knowledge-Wisdom initiation (*shes rab ye shes kyi dbang*), including teachings on the practice of union (*sbyor ba*)
- the initiation based on the confrontation with the secret principles (*gsang don ngo sprod kyi dbang*), these principles being those of the Base, Path and Fruit, the View, Meditation and Conduct, etc.,
- the initiation based on the mudrās that are signs illustrating the principle (*don rtags phyag rgya'i dbang*), these mudrās being a victory banner, a svāstika, a wheel, a lotus and a jewel; and
- the initiation based on garments illustrating the symbols (*bdra rtags kyi dbang*), the garments being the actual *gzan* made of cotton, the tantric trousers (*ang gha rag*), the meditation belt (*sgom thag*), etc.

202.
rDzogs pa chen po sku gsum rang shar las/ /Rab tu spros med dbang chog 'od kyi drwa ba

a. 1-18.

b. *'A yang gsang dbang* (r) / *khrid yig* (v).

c. *ces pa 'di'ang snying gi bu slob dge sbyor ba g.yung drung ye shes dang mchog sprul drung mu'i mtshan gyis yang yang bskul ngor shar rdza bkra shis rgyal mtshan ming pas gnas chen lhang brag shel 'od 'bar ba'i mdun zhol du bris pas bstan dang 'gro ba'i don rgya chen por 'byung bar gyur cig/ //sarba mangga lam/ /dzayantu// //shu bhaṃ//.*

d. This fourth initiation ritual was written by Shardza Rinpoche in the sanctuary of Lhang brag, at the request of g.Yung drung ye shes and mChog sprul g.Yung drung bstan 'dzin. It corresponds to the Precious Verbal Initiation (*tshig dbang rin po che*), the highest consecration in rDzogs chen teachings. The main section of the ritual contains four kinds of initiations:

- the initiation based on the entrance into the maṇḍalas of Wisdom (*ye shes dkyil 'jug gi dbang*), these maṇḍalas being those of the two

Form Bodies (*gzugs sku*) and that of the Absolute Body (*bon sku*);
- the initiation for perfecting the dynamism of Awareness (*rig pa rtsal rdzogs kyi dbang*), centered on the explanation of the key points of *thod rgal*, such as postures (*bzhugs stangs*), gazes (*lta stangs*), etc.;
- the initiation based on sudden confrontations (*thog bab ngo sprad kyi dbang*), and
- the initiation containing prophecies and authorizations (*rjes gnang lung bstan gyi dbang*) which do not actually deal with these themes but rather with direct instructions on general conduct and way of life.

The last section of the text describes the "Coronation initiation" (*rgyal thebs kyi dbang*) which completes the ritual itself.

VOLUME 12 [NA]

SKU GSUM SMON LAM SOGS

This volume contains basically two series of works: those belonging to the first category are associated with the vows of Refuge (nos. 203-205) and those of *bodhicitta* (nos. 206-211). The texts belonging to the second category make up a set of aspiration prayers to the Three Buddha Bodies together with their commentaries. The first prayer (no. 212) is addressed to sTon pa gshen rab, the Emanation Body and deals with Sūtra teachings. The second prayer (no. 215) is made to gShen lha 'od dkar, the Perfection Body and describes the teachings of Tantra. The third prayer (no. 218) is addressed to Kun tu bzang po, the Absolute Body and deals with rDzogs chen teachings. Each prayer comes with a root-text, a table of contents and a commentary.

203.
Yul mchog bzhi la skyabs su 'gro ba'i tshul gyi rnam par bzhag pa nyi shu pa

a. 1-5.

b. *Nya* (r) / *nyi shu pa* (v).

c. *yul mchog bzhi la skyabs su 'gro ba'i tshul gyi rnam par bzhag pa nyi shu pa rdzogs so/ rang slob bsod nams chos 'phel nas bskul ba'i ngor shar rdza'i ston pa dri med snying pos sbyar ba'o/ dge'o/ dge'o/ dge'o/ /.*

d. A short work on the practice of Refuge in the Four Supreme Objects (*yul mchog bzhi*) which are: i. the master (*bla ma*), ii. the Buddha[s] (sTon pa gshen rab or other Blissful Ones), iii. the Bon teachings, and iv. the community of gShen practitioners (*gshen rab*). The text is sometimes referred to simply as the *Nyi shu pa* (as it contains twenty *ślokas*) and was written by Shardza Rinpoche at the behest of his disciple bSod nams chos 'phel.

204.
sKyabs sdom nyi shu pa'i sa bcad blo gros sgo 'byed ces bya ba

a. 7-12.

b. *Sa bcad* (r) / *nyi shu pa* (v).

c. *ces pa 'di yang shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pa'i yi ge pa ni a mdo rnga yul gyi btsun pa bzod pas bgyis pas sems can thams cad dkon mchog gi skyabs 'og tshud pa'i rkyen du gyur cig/ /.*

d. The index showing the structural contents of the root-text (no. 203) on the subject of Refuge vows (*skyabs sdom*), also serving as the table of contents of the commentary (text no. 205). The text was written by Shardza Rinpoche with the assistance of the scribe bZod pa, a monk from the rNga ba country in A mdo.

205.
sKyabs 'gro'i sdom pa nyi shu pa'i 'grel pa tshangs pa'i dbyangs snyan zhes bya ba

a. 1-40.

b. *nyi shu pa'i ṭī ka*

c. *skyabs sdom nyi shu pa'i 'grel pa cung zad 'di'ang rang slob bsod nams chos 'phel nas bskul ba'i ngor shar rdza'i bya bral bkra shis rgyal mtshan dri med snying pos g.yung drung lhun po'i ri la brtsoms pa'i yi ge pa ni zhu ba pos byas pas 'gro kun g.yung drung gnas bzhi'i skyabs 'og tu tshud pa'i rgyur gyur cig/ sarba mangga laṃ/ / // /.*

d. A detailed commentary on text no. 203, describing the vows of Refuge (*skyabs sdom*) and written by Shardza Rinpoche in his hermitage of g.Yung drung lhun po, at the behest of his disciple bSod nams chos 'phel. In the text, the author explains the nature of Refuge, the reasons to take Refuge, as well as the allegoric meaning of Refuge itself, etc. The core of his exposition is however centered on the three kinds of Refuge, namely:

— the outer Refuge consisting in the Buddha, the Bon teachings and the community of gShen practitioners,
— the inner Refuge consisting in the master (*bla ma*), the tutelary deities (*yi dam*) and the Sky Dancers (*mkha' 'gro*), and
— the secret Refuge consisting in the channels (*rtsa*), winds (*rlung*) and seminal essences (*thig le*).

206.
Byang sems brgya rtsa dgu pa'i sa bcad lung gi lde mig ces bya ba

a. 1-15.

b. *sa bcad* (r) / *brgya rtsa pa* (v).

c. */ces pa 'di'ang shar rdza pas 'phral du bris par dge'o/ // //.*

d. The table of contents of text no. 207, hastily written by Shardza Rinpoche. This text will also be of use for the study of text no. 208, the actual detailed commentary.

207.
Byang chub sems kyi bslab pa tshigs su bcad pa brgya rtsa dgu pa zhes bya ba

a. 1-18.

b. *Tha* (r) / *brgya pa* (v).

c. *dbra sprul bskal bzang bstan pa'i nyi ma dang/ gshen btsun bsod nams tshe dbang dang bsod nams chos 'phel sogs kyis bskul nas shar rdza'i bya bral dri med snying pos sbyar ba'o/ dge'o/ bkra shis/.*

d. A short work on the *bodhicitta* vow (*byang sems sdom*) which was written by Shardza Rinpoche at the behest of dBra sprul sKal bzang bstan pa'i nyi ma, gShen btsun bSod nams tshe dbang and bSod nams chos 'phel (for whom Shardza had written texts nos. 203-205). Basically, the text explains how to generate the precious *bodhicitta* when it was not generated by the individual, how to keep it without breaking its related vows, and how to intensify its practice without ever breaking the vows. In the course of the treatment of these themes, the author describes the practices of the Four Immeasurables (*tshad med bzhi*), the Six Perfections (*phar phyin drug*), etc., as well as the practices of Calm Abiding (*zhi gnas*), Superior Insight (*lhag mthong*) and their union (*zhi lhag zung 'brel*).

208.
Byang chub sems dpa'i bslab pa tshigs su bcad pa brgya rtsa dgu pa'i 'grel pa zla 'od rab gsal ces bya ba

a. 1-169.

b. *brgya rtsa pa'i ṭī ka*

c. *byang chub kyi sems rin po che'i bslab pa tshigs su bcad pa brgya rtsa dgu pa'i 'grel pa zla 'od rab gsal zhes bya ba/ bde bar gshegs pa'i lung la blo'i nar* (p. 169) *cung zad son pa'i shar rdza'i bya bral bkra shis rgyal mtshan nam dri med snying po la/ dbra sprul bskal bzang bstan pa'i nyi ma dang mchog sprul zla ba grags pa sogs don gnyer can 'ga' zhig gis bskul nas/ shar rdza g.yung drung lhun po ri'i dben gnas bde chen ri khrod du sbyar ba'i thog ma'i yi ge pa ni rang slob bsod nams tshe dbang ming can gyi byas pa'i ma rgan sems can thams cad rnam mkhyen gyi go 'phang thob pa'i rgyur 'gyur bar gyur cig/.*

Appended to the text is a short aspiration prayer with the following colophon: *phyi mo'i yi ge mkhan tshul khrims bstan 'dzin dbang pos bgyis pa'o/ sarba mangga laṃ//.*

d. A lengthy commentary to text no. 207 which Shardza Rinpoche wrote in his hermitage of bDe chen ri khrod at the behest of a few individuals, starting with dBra sprul bsKal bzang bstan pa'i nyi ma and mChog sprul Zla ba grags pa (1882-1935). In his exegesis, the author describes all the themes covered in text no. 207, and notably those of the Four Immeasurables and Six Perfections (the longest sections of the text are devoted to these) which are at the core of the *bodhicitta* practice. In the later part of his work, he describes at length the practice of Calm Abiding together with its methods of corrections (*bcos thabs*), and that of Superior Insight, with its meditation on no-self (*bdag med*, both that of the individual and of phenomena) and on Emptiness (*stong pa nyid*).

209.

Byang chub sems kyi bslab pa lnga bcu rtsa dgu pa'i sa bcad lam gyi lde mig

a. 1-9.

b. *sa bcad* (r) / *lnga bcu pa* (v).

c. */ces pa 'di yang shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pa'i gu ge pa ni a mdo yul gyi btsun pa ngag dbang phrin las gyis (= kyis) bgyis pas byang chub sems rin po che kun gyi rgyud la skye ba'i rgyud gyur cig gu/.*

d. The table of contents of text no. 210 written by Shardza Rinpoche, the scribe being at that time Ngag dbang phrin las, a monk from A mdo region.

210.
Byang chub sems dpa'i bslab pa mdor bsdus pa lnga bcu rtsa dgu pa zhes bya ba

a. 1-11.

b. *Ta* (r) / *lnga bcu pa* (v).

c. *bya btang sprul sku bstan pa'i nyi ma dang drang srong tshul khrims mchog rgyal gnyis kyis bskul nas shar rdza'i bya bral dri med snying pos sbyar ba'o/ tha tshan mu tsug smrar (= smar) ro/.*

d. A shorter work on the *bodhicitta* vows (*byang sems sdom*) which does not appear as a summary of text no. 207 but simply as another composition of the author on the same subject. The text was written at the behest of Bya btang sprul sku bsTan pa'i nyi ma and Drang srong Tshul khrims mchog rgyal. According to dBra ston (no. 325, pp. 86-87), in his early twenties, Shardza Rinpoche wrote a text entitled *The Splendid Path to Great Bliss – An Explanation of the Pure and Perfect Mind* (*Byang chub sems kyi rnam bshad bde chen lam bzang*) after having studied *The Progressive Path in Three Hundred Verses* (*Lam rim sum brgya pa*) by Yar me ba. However, he kept the text for himself and later elaborated the present work and its commentary (no. 211), basing himself on his *Splendid Path*. With these "bases for composition" (*rtsom gzhi*), he later elaborated his famous *Ocean of Oral Instructions according to the A khrid* (*A khrid bka' lung rgya mtsho*, no. 156).

211.
Byang chub sems dpa'i bslab pa mdor bsdus pa lnga bcu rtsa dgu'i 'grel pa nyin byed snang ba zhes bya ba

a. 1-78.

b. *lnga bcu pa'i ṭī ka*

c. *ces byang chub sems dpa'i bslab pa lnga bcu rtsa dgu pa'i 'grel pa nyi byed snang ba ces bya ba/ nyag rong ba bya btang sprul sku bstan pa'i nyi ma dang/ dbra sprul skal bzang bstan pa'i nyi ma rnam gnyis kyis bstan dang 'gro la dgongs nas bskul ba'i ngor/ shar rdza'i bya bral bkra shis rgyal mtshan dri med snying po'i sdes g.yung drung lhun po ri'i drang srong dga' ba'i skye tshal du brtsams pa dge'o/.*

d. A commentary on text no. 210, written by Shardza Rinpoche in his hermitage of g.Yung drung lhun po, at the behest of Bya btang sprul sku bsTan pa'i nyi ma of Nyag rong and dBra sprul sKal bzang bstan pa'i nyi ma. In this text, the author describes how to obtain the vows, how to preserve them without breaking any commitment, and how to repair any break of these vows. In his exposition of the themes, the author insists on the gradual transmission of the vows, starting with those of personal liberation (*so thar gyi sdom pa*), even if one is to practice the Great Vehicle (*theg chen*). This conception is based on the Sūtra teachings in which sTon pa gshen rab advocates a gradual approach to Conduct "climbing [the Path] from its base" (*spyod pa mas 'dzeg*). An important section is dedicated to the tradition of the g.Yung drung sems dpa' approach (*g.yung drung sems dpa'i lugs*) and to the origin of some of the vows based on stories appearing in ancient Sūtras.

212.
bDe chen zhing gi smon lam rnam mkhyen grong 'jug

a. 1-10.

b. *ze: rtsa ba* (r) /*sprul sku'i zhing smon* (v).

c. */zhes bde chen zhing gi smon lam rnam mkhyen grong 'jug ces bya ba shar rdza bkra shis rgyal mtshan gyis dben pa'i ri sul du bris pas/ /'gro kun bde ba can du skye ba'i rgyur gyur cig/ /sarba mang ga laṃ// //shu bhaṃ// // bha bantu (=wantu)// /tha tshan mu tsug smrar (= smar) ro// /dge'o/ dge'o/ / // //.*

d. This text is a first of a series known as the *Aspiration Prayers to the Three Bodies* (*sKu gsum smon lam*) which Shardza Rinpoche conceived as an original set of works dedicated to the Emanation Body (*sprul sku*), the Body of Enjoyment (*longs sku*) and the Absolute Body (*bon sku*). This first prayer is dedicated to the Emanation Body sTon pa gshen rab and contains a lengthy description of his birthplace, 'Ol mo lung ring.[136] Apparently, the text was written before or in 1902 which is also the date of the redaction of its commentary (no. 214).

[136] The description is based on that given in the *mDo 'dus*.

213.
'Ol mo lung ring gi smon lam rnam mkhyen grong 'jug gi sa bcad nam mkha'i nor bu

a. 1-10.

b. *sa bcad* (r) / *sprul sku zhing smon* (v).

c. */ces pa 'di'ang bya btang mchog sprul nyi mas bskul ba la brten nas shar rdza'i bya bral bkra shis rgyal mtshan gyis shod chen bco brgyad kyi nang tshan nyag shod a 'dzi lung gi dpal ldan gong rgyal dgon gyi bla brang po brang gi gzim khyim nyi 'od 'khyil par bris pa dge'o// // /.*

d. The table of contents or structure of text no. 212 and also of its commentary (no. 214). Shardza Rinpoche wrote the present work at the behest of Bya btang mchog sprul [bsTan pa'i] nyi ma in Gong rgyal monastery.

214.
bDe chen zhing gi smon lam gyi don gsal bar byed pa'i 'grel pa nyi ma'i snying po

a. 1-78.

b. *'grel pa* (r) / *sprul sku'i zhing smon* (v).

c. *ces bde chen zhing gi smon lam gyi 'grel pa 'di'ang smon sprul dam pa bstan 'dzin nyi ma bzang po nas 'di bzhin 'dri dgos kyi bka' gnang mdzad pa dang/ /gzhan yang skyang sprul nam mkha' rgyal mtshan gyi gdung las son pa'i khyung dbon nyi ma rgyal mtshan dang dge bshes g.yung drung dpal bzang sogs* (p. 78) *kyis bskul ngor rdza sprangs rmongs pa bkra shis rgyal mtshan ming pas shar rdza'i zhing du legs pa sbyar bas/ /'gro kun bde ba can du skye ba'i rgyur 'gyur bar gyur cig/ //bha bantu (=wantu)//.*
Appended is a short aspiration prayer (p. 78) composed by Khyung dbon (Nyi ma rgyal mtshan) without colophon.

d. The detailed commentary to text no. 212 written by Shardza Rinpoche at the behest of sMon sprul bsTan 'dzin nyi ma bzang po, Khyung dbon Nyi ma rgyal mtshan (from the lineage of sKyang sprul Nam mkha' rgyal mtshan) and dGe bshes g.Yung drung dpal bzang.

In the opening section dealing with the title of the text, the author identifies 'Ol mo lung ring with the paradise of bDe ba can and with Shambhala and other mythical

places. The identification of 'Ol mo lung ring with Shambhala seems to go back to the revelations of the New Bon discoverer sPrul sku Blo ldan (1360-?), and more precisely to his *gZi brjid*. This identification has not been questioned and is still made by present day Bon leaders. However, the description of Shambhala with the Kalkin line of kings, etc., does not fit at all with that of 'Ol mo lung ring as can be seen by comparing the various *lam yig* associated with these "magical" countries.

As an aspiration prayer addressed to the Emanation Body (*sprul sku'i smon lam*), the teachings that one has to practice in order to obtain a rebirth in the realm of 'Ol mo lung ring are those of the Sūtra approach, namely the Path of Renunciation (*spang lam*), which is essentially based on purification, avoidance of sins and practice of virtues. According to the biography of Shardza Rinpoche (no. 325, p. 171), this work was written in 1902.

215.
bDe chen zhing gi smon lam thugs rje'i nyag thag

a. 1-12.

b. *'o: rtsa ba* (r) / *longs sku'i zhing smon* (v).

c. */de skad zhing smon nyung 'dus 'di/ /khod po'i rus thob g.yung drung mtshan/ /gang des bskul phyir mangga'i ming/ /de yis bris pa dge gyur cig/ //dge'o// /bkra shis so/ / //.*

d. This is the root-text of the prayer to the Body of Perfection or Enjoyment (*longs sku*) which was written by Shardza Rinpoche in 1904 at the behest of g.Yung drung bstan 'dzin from lower Nyag rong. The first printed edition of this work was done in 1905, not at the Shardza's hermitage as one may have expected, but at the Khod spungs bla brang of g.Yung drung bstan 'dzin in Nyag rong. Note that the central figure in the text is the Buddha 'Od dpag med (on whom see above under no. 3) who is a form of gShen lha 'od dkar, the central deity of the Perfection Body.

216.
'Od dpag med kyi smon lam thugs rje'i nyag thag gi sa bcad zla 'od rab gsal

a. 1-8.

b. *sa bcad* (r) / *longs sku zhing smon* (v).

c. */ces pa 'di'ang khod spungs g.yung drung bstan 'dzin gyis bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyis nyag shod padma gsang gling du bris par dge'o// // //.*

d. The table of contents showing the internal structure of text no. 215 and of its commentary (no. 217). It was written by Shardza Rinpoche in Nyag shod Padma gsang gling, at the behest of Khod spungs g.Yung drung bstan 'dzin.

217.
Longs sku'i zhing smon rnam 'grel zla 'od kunda'i 'dzum 'byed

a. 1-102.

b. *'grel pa* (r) / *longs sku'i zhing smon* (v).

c. *ces longs sku'i zhing smon gyi rnam 'grel zla 'od kunda'i 'dzum 'byed ces bya ba khod spungs blo gros thog*[s] *med kyi rus rigs su 'khrungs pa zil dbon bla ma g.yung drung bstan 'dzin dbang pos 'phral du bskul bzhin/ /sprang phyogs med du 'khyams pa'i bldam bu ba shar rdza pa bkra shis rgyal mtshan gyis nyag lhang brag nor bu yang rtse'i dben khrod padma gsang gling du bris pas gu ge pa ni dbal khyung mchog sprul g.yung drung bstan 'dzin snying pos bgyis pas 'gro rnams bde chen zhing du skye ba'i rgyur 'gyur bar gyur cig/ //mu tsug smrar (=smar) ro//.*
Appended is a short aspiration prayer (p. 101-102) composed by Khod po g.yung drung bstan 'dzin dbang po with the following colophon:
ces pa 'ang tha shal pa drung mu'i ming gis bris pa dge'o/.

d. This text is the detailed commentary of no. 215. It was written in 1904 just after the redaction of the root-text itself, in Padma gsang gling, at the behest of g.Yung drung bstan 'dzin.

The central figure of the prayer is the Buddha 'Od dpag med described in iconographical terms similar to that of the Buddhist deity Amitābha. The approach to the teachings is more tantric-oriented, even if the text remains essentially an aspiration prayer.

The mantric formula which is used in this work is the *Matri* mantra. This however conflicts with some other

teachings given by Shardza Rinpoche (in his biography, p. 302), in which the *Matri* mantra is associated with the Emanation Body, the *A dkar* mantra with the Perfection Body and the *Sa le 'od* mantra with the Absolute Body. There is considerable confusion in the Bon tradition about the use and association of the first two mantras. Here the exegetic explanation of the *Matri* mantra (pp. 97 *et seq.*) shows that some of the syllables of this formula are associated with the Buddhas of the six realms of beings, even if these realms have nothing to do with the level of the Perfection Body but would rather be linked to that of the Emanation Body.

218.
Bon sku'i smon lam gti mug gnyid skrog

a. 1-10.

b. *Yu:* (r) / *bon sku'i smon lam* (v).

c. *ces bon sku'i smon lam 'di ni bya btang mchog sprul bstan pa'i nyi ma dang/ dge bshes nor bu rgyal mtshan can gnyis kyis bskul ba'i mod la/ shar rdza'i bya bral bkra shis rgyal mtshan rig pa rang shar gyis dgongs pa'i klong nas kun tu bzang po 'od kyi sku tshon gang ba spyan ce re gzigs pa cig gis gsungs pa bzhin du ma bcos rang lugs su yi ger bkod pas 'gro kun bon sku'i rgyal srid thob pa'i rgyur 'gyur ba*[r] *gyur cig/ manggalaṃ// // //.*

d. This text contains the aspiration prayer to the Absolute Body Kun tu bzang po written by Shardza Rinpoche at the request of Bya btang mchog sprul bsTan pa'i nyi ma and dGe bshes Nor bu rgyal mtshan, after a vision he had of Kun tu bzang po himself. This prayer was also the one he requested his disciples to recite at the time he retreated in a tent when he reached the Rainbow Body (*'ja' lus*) in May 1934. There is usually a very beautiful haunting melody associated with the singing of this prayer.

219.
Bon sku'i smon lam gti mug gnyid skrog gi sa bcad rig pa'i me long

a. 1-6.

b. *sa bcad* (r) / *bon sku'i smon lam* (v).

c. *'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis bris par dge'o// // // //.*

d. The analytic structure of the themes of text no. 218, used as a general table of contents for the commentary (text no. 220).

220.
Bon sku'i smon lam gti mug gnyid skrog gi 'grel pa lung gi phreng ba

a. 1-54.

b. *bon sku'i smon 'grel* (v).

c. *ces spyir rgyud chen mo 'di nyid dang po mjal ba dang dus 'dzam du hor ser gyi bstan sbyin chen po gar rgya'i bstan 'dzin phun tshogs nas g.yung drung bon spyi la 'chad rtsom gyi 'khor lo rgya chen po bskor dgos tshul yang yang bskul ba'i phyir rten 'brel du brtags nas shar rdza'i bya bral rig pa rang shar gyis bris pa dge'o/ tha tshan mu tsug smrar (= smar) ro// //.*

d. This text is the detailed commentary of no. 218. Contrary to the commentaries of the *Emanation Body* and *Perfection Body* aspiration prayers, Shardza Rinpoche quotes from a large variety to texts belonging to the main rDzogs chen collections of the Bon tradition: the *bsGrags pa skor gsum*, the *Zhang zhung snyan rgyud*, the *gSer gyi zhun ma*, and most particularly the *Ye khri mtha' sel* which is his most frequent reference.[137] The overall work appears as a kind of abridged summary of his *dByings rig mdzod*, as can be seen by the table of contents given in text no. 219. His treatment of the main themes follows the scheme of the Base (*gzhi*), the Path (*lam*) and the Fruit (*'bras bu*).

The instructions on the Base describe the abiding mode of the natural state, the manifestations of the Base and its seven defective definitions (*gzhi bdun skyon can*), as well as the manner in which Kun tu bzang po reached liberation (*kun bzang grol tshul*) and in which sentient beings became deluded (*sems can 'khrul tshul*).

The instructions on the Path are divided into: i. teachings guiding the best among the practitioners to

[137] Note also that the author refers to his own *sDe snod mdzod* (nos. 4-7) on page 17.

Buddhahood in this very life; ii. teachings guiding those of medium capacities to liberation at the time of the Bardo; and iii. teachings for those of lower capacities who take an ultimate rebirth in a pure realm. All are nevertheless trained in the special preliminaries of rDzogs chen, known as the Disjunctions of Saṃsāra and Nirvāṇa (*'khor 'das ru shan dbye ba*), the View of Cutting-through-Rigidity (*khregs chod*) and the practice of Passing-over-the-Crest (*thod rgal*). One should note here that the *khregs chod* practice is described in terms of the four *cog bzhag* (*cog bzhag bzhi*) which is rather rare in Bon texts.

The instructions on the Fruit describe the mode of liberation of the three categories of practitioners (best, medium and ordinary).

The text itself was written by Shardza Rinpoche at the behest of bsTan 'dzin phun tshogs of Gar rgya in Hor ser region.

221.
Sangs rgyas kyis gsungs pa'i phar phyin theg pa'i lugs kyi 'bum sde bzhi'i cho ga'i rnam 'grel nyi 'od gzhon nu

a. 55-92.

b. *Na* (r) / *cho ga'i rnam 'grel* (v).

c. */ces 'bum bzhi'i cho ga'i rnam 'grel nyi 'od gzhon nu zhes bya ba 'di'ang skyes sbyong gi blo gros phul du phyin cing rig pas gnas lnga la mkhyen pa'i spyan dkyus ring ba'i rab 'byams pa khro tshang gi dpon bla yid bzhin dbang rgyal gyis bskul ba'i ngor shar rdza'i bya bral dri med snying po'i sdes sbyar bas bstan 'gro'i don du 'gyur bar gyur cig/*.
Appended is a quatrain containing the *par byang* (publisher's colophon) written by Khro tshang Tshul khrims bstan 'dzin dbang po, with the following colophon:
phyi mo'i yi ge mkhan tshul khrims bstan 'dzin dbang po'i par byang bcas bgyis pa dge'o/ bkra shis so/ //.

d. The text explains the four main practices that are being performed in the context of the *Pāramitā* literature. These four practices are: 1. the Refuge (*skyabs 'gro*); 2; the mending of vows and purifying of breaches (*gso sbyong*); 3. the control of mind (*sems bzung*); and 4. the generation of *bodhicitta* (*sems bskyed*). The third practice entails that of *samādhi* (*ting nge 'dzin*), etc.

The Four Myriads (*'bum bzhi*) which are mentioned in the title are: 1. the *dge 'bum*; 2. the *'dul 'bum*; 3. the *don 'bum* and 4. the *lam 'bum*. These are four of the five divisions of the *'Bum* corpus, the fifth one being the *Khams brgyad*.

The text was written by Shardza Rinpoche at the behest of the great erudite Yid bzhin dbang rgyal of the Khro tshangs clan and was later printed according to the edition prepared by Tshul khrims bstan 'dzin dbang po.

222.
dKon mchog gsum rjes su dran pa'i mdo 'grel 'ja' tshon drwa ba zhes bya ba

a. 93-140.

b. *Pa* (r) / *dkon mchog rjes 'grel* (v).

c. *ces pa'ang 'chi med 'jam dpal rnam rgyal dang 'phral du hor ser gyi bstan sbyin chen po gar rgya'i bstan 'dzin phun tshogs mchog nas nan chen pos bskul ba'i ngor mdo khams zal mo'i sgang du skyes pa'i dbra btsun dri med snying pos sbyar ba 'dis kyang tshe rabs kun tu mchog gsum gyis rjes su bzung nas rang gzhan thar pa'i dbugs 'byin thob pa'i rgyur 'gyur bar gyur cig/ mu tshug smrar (= smar) ro/ /par 'di shar rdza bde chen ri khrod du/ blo gros rgya mtsho'i ming gis bsgrubs pa dge// //.*

d. A commentary on the *dKon mchog gsum rjes su dran pa'i mdo* (see no. 40 for the root-text). The text was written at the behest of two Buddhist masters — 'Chi med 'Jam dpal rnam rgyal and bsTan 'dzin phun tshogs (from Gar rgya monastery). The work is clearly divided into two main sections: the first one deals with the way to evoke the Qualities of the Three Jewels (*mchog gsum gyi yon tan*) and covers the largest part of the text, while the second deals with the seven-limb offering (*yan lag bdun pa*).

The present version is manifestly based on the printed edition prepared by Blo gros rgya mtsho in Shar rdza bDe chen ri khrod.

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VOLUME 13 [PA]

A KHRID BLA MA BRGYUD PA'I RNAM THAR ZHAL GDAMS SOGS

This volume opens with an important work for the history of the *A khrid* teachings, a Great Perfection lineage which goes back to the famed rMe'u dgongs mdzod Ri khrod pa chen po who lived in the 11th century. It is followed by a long series of short praises, works and poems written by Shardza Rinpoche himself but also by some of his disciples and contemporaries. I have made individual entries for all these poems and short instructions since — in the present days living tradition — they are often transmitted individually according to the needs of those receiving them.

The volume concludes with a very useful work by Shardza's regent, Blo gros rgya mtsho, explaining the recitative verses of the preliminary practices according to the *A khrid* tradition. It is probable that the original form of these verses was compiled by Bru rGyal ba g.yung drung (1242-1296) from earlier sources which may be lost. An ancient manuscript which has recently surfaced, containing the teachings mostly compiled by g.Yor po me dpal, the fifth patriarch in the A khrid lineage, does not show such liturgical works. There have been a few 20th century works written on *A khrid* and notably one by Gangs ru rin po che Tshul khrims rgyal mtshan but it is not available at present.[138]

223.
Man ngag rin po che a khrid kyi bla ma brgyud pa'i rnam thar padma dkar po'i phreng ba ces bya ba

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[138] Oral information by Lopön Tenzin Namdak Rinpoche (Paris, September 2002). I don't know whether or not this version contained a section dealing with the biographies of the lineage holders. According to the information gathered from Lopön Tenzin Namdak (Shenten Ling, May 2005), it seems to have been centered around the *khrid* instructions of the various phases of the *A khrid* system of practice and formed a single text (not a cycle proper with individual titles). On Gangs ru Tshul khrims rgyal mtshan, see Slob dpon bstan 'dzin rnam dag, *dPal ldan bla ma'i rnam thar gser gyi me tog spras pa'i chun po, Slob dpon bstan 'dzin rnam dag rin po che'i gsung 'bum*, vol. 4, pp. 126-145.

a. 1-90

b. *rnam thar*

c. *ces pa'ang theg pa chen po a khrid kyi bla ma brgyud pa'i rnam thar padma dkar po'i phreng ba zhes bya ba/ dbal khyung mchog sprul g.yung drung tshul khrims gzhan phan mtha' yas can gyi gsung gis gnang bar mdzad nas bskul ba la brten/ slar yang rnam thar rin phreng las btus shing brgyud pa'i 'phro rnams kha skang ste shar rdza pa bkra shis rgyal mtshan ming pas shar rdza'i dben gnas bde chen ri khrod du brtsam pa 'dis kyang rgyal ba'i bstan pa yun ring du gnas shing 'gro kun rnam mkhyen rdzogs pa'i sangs rgyas kyi go 'phang 'thob pa'i rgyur 'gyur cig/ dge'o//*
A second colophon follows: *shar rdza pa dang gsang gling gnyis kyi rnam thar ni dam pa gnyis kyi thugs rje'i rjes su zin pa'i/ dbal khyung sprul sku'i ming gi sgro 'dzin pa g.yung drung tshul khrims bstan 'dzin snying pos bgyis pa dge legs 'phel lo//*

d. This text contains the biographies of thirty-two lineage holders of the *A khrid* system of rDzogs chen which was initiated by rMe'u dGongs mdzod (1038-1096) in gTsang, in Central Tibet.[139] It was redacted by Shardza Rinpoche in his hermitage of bDe chen ri khrod at the behest of g.Yung drung tshul khrims gzhan phan mtha' yas, an important *sprul sku* of dBal khyung dgon pa in Nyag rong. This g.Yung drung tshul khrims was a faithful devotee of both Shardza Rinpoche and dBal gter gSang sngags gling pa whose biographies he appended at the end of the work. Shardza's main source is mentioned in the colophon as being the *rNam thar rin phreng* which I identify with the *rNam thar rin chen phreng ba*. This text is also known as the *rTogs ldan nyams rgyud kyi rnam thar rin chen phreng ba* and as the *brGyud pa don 'dus kyi rnam thar rin chen phreng ba*.[140] The lineage is nearly identi-

[139] For the lineage chart, see appendix II *in fine*.

[140] This text in included in *A tri thun tsam cho lnga pa*, pp. 5-64, as well as in volume 162 of the 2nd edition of the *Bonpo Tengyur* under the title *Man ngag rin po che a khrid las/ nyams rgyud kyi rnam thar rin chen phreng / spyi khog lo rgyus don bshad/ bla ma rgyud pa'i rnam thar* (pp. 365-491). It is also known by its interior title as the *bKa' brgyud kyi rnam thar rin chen phreng ba*. A selection of a few biographies has been translated in P. Kvaerne, "Bon po Studies I: The A-khrid System of Meditation", pp. 29-44.

cal down to Slob dpon bsTan pa 'od zer who lived during the 16th century. After this the lineage in Shardza's version differs from Central Tibet lineages and includes famed masters of Eastern Tibet such as Rig 'dzin Kun grol grags pa (1700-?), rTogs ldan Ye shes bstan 'dzin, Rig 'dzin Kun grol gsang rtsal (bDe chen gling pa, 1833-1893, Shardza's root-master), and his son Tshe dbang 'gyur med.

The *A khrid* lineage was maintained through a series of six successive lines of transmission:

1. the Contemplative Transmission of the Blissful Ones (*bder gshegs dgongs brgyud*),
2. the Symbolic Transmission of the Mind-Heroes (*sems dpa' brda brgyud*),
3. the Oral Transmission of the Accomplished Ones (*grub thob snyan brgyud*),
4. the Word Transmission of the Translators (*sgra bsgyur tshig brgyud*),
5. the Treasure Transmission of the Fortunate Ones (*las 'phro gter brgyud*) and
6. the Experiential Transmission of the Realized Ones (*rtogs ldan nyams brgyud*).

As is the case with the original *rNam thar rin chen phreng ba*, only the last line of transmission is described in this text. The actual lineage of the *A khrid* starts with Dam pa Ri khrod pa chen po (1038-1096) who elaborated the cycle from the *Sems smad sde dgu* collection. This means that the previous modes of transmission preferably refer to that collection and not to *A khrid* proper. However, the *A khrid* teachings are the precepts (*man ngag*) or technical means leading to the realization of the principles revealed in the *Sems smad sde dgu*, which means that, to a certain extent, all these transmission lineages should also apply to *A khrid per se*.

224.
Kun mkhyen bla ma dam pa grub dbang bkra shis rgyal mtshan gyi zhabs la cung zad bsngags pa nor bu'i phreng ba zhes bya ba

a. 91-128.

b. *bla ma'i bstod pa*.

d. This is a collection of prayers and praises to Shardza Rinpoche by various masters. See corresponding entries 225-230 below.

225.
[No title, starting with: *rnam dag mkha' ltar khyab pa'i ye shes kyis/ 'khrul med lam bzang 'gro la snang mdzad pa/*, etc.]

a. 91-105.

b. *bla ma'i bstod pa.*

c. *'di ltar bsil ri'i khrod na mkhas pa dang mi mkhas pa dang/ bar ma dag gis kyang e ma 'di lta bu'i dam pas brgyan pa'i zhing 'di ni mchog gi dpal dang lhan cig pa'o zhes spob pa'i glu dbyangs mgrin gcig tu len pa'i sgras yang yang bstod pa'i gnas su gyur pa/ gsang gsum yon tan rgya mtsho'i mnga' bdag grub dbang bla ma dam pa mchog gi zhabs kyi thugs rje'i grib bsil du ngal 'tsho thob pa'i skal ba bzang po can khod spungs pa ngag dbang bskal bzang bstan pa'i rgyal mtshan nam gzhan phan rgyal (= rgya) mtsho zhes 'bod pas/ gang gi yon tan la shes nas thob pa'i mos pa'i dri bzhon gyis nye bar bskul ba'i rgyus/ yid kyi mtsho las thun mong gi yon tan nas drangs te ye shes kyi grangs dang ldan pa'i bsngags brjod kyi lbu phreng cung zad cig g.yos pa tshe rabs kun tu mchog gzigs drin chen bla ma'i ye shes gzigs pa'i byin rlabs myur du 'jug pa'i rgyur gyur cig/ tha tshan mu tsug smrar (= smar) ro/ dge'o/ dge'o/ dge'o/ // // // //.*

d. A very devoted and inspired prayer to Shardza Rinpoche composed by his disciple and biographer bsKal bzang bstan pa'i rgyal mtshan whose other name is given in the colophon as gZhan phan rgya mtsho.

226.
[No title, starting with: *rlabs chen thugs bskyed chu gter las bltams phyin drug spyod pa'i cha shas rdzogs/*, etc.]

a. 106-108.

b. *bla ma'i bstod pa.*

c. *rnga yul rtogs ldan dgon gyi bla brang nas tshul khrims bstan pa'i rgyal mtshan gyis phul ba dge'o/ tha tshan mu tsug smrar (= smar) ro/.*

d. A praise to Shardza Rinpoche composed by Tshul khrims bstan pa'i rgyal mtshan of rTogs ldan monastery in the rNga ba country.

227.
[No title, starting with: *rgyal kun thugs rje'i zlos gar ngur smig gis/ rnam rol yang dag lam bzang ston mdzad pa/*, etc.]

a. 109-113.

b. *bla ma'i bstod pa*.

c. *zhes zhu 'degs mtshon byed tsam du gos chen gyi dpe thum dang lha rdzas pad rtsa'i mdangs 'dzin bcas rnga yul rtogs ldan bla brang nas sa rta'i zla tshe la phul ba'i zhu yig/ dge'o/ dge'o/ dge'o/*.

d. Another praise to Shardza Rinpoche composed in the abbatial palace (*bla brang*) of rTogs ldan monastery, most probably by Tshul khrims bstan pa'i rgyal mtshan. Note the date of composition as being 1918 (*sa rta*).

228.
[No title, starting with: *yang dag don gyi longs spyod bdud rtsi'i zas/ snying la sim pa'i skal bas yongs phyug pa'i/*, etc.]

a. 113-115.

b. *bla ma'i bstod pa*.

c. *de skad smra ba yab gcig 'jam pa'i dpal/ rnam kun rol pa'i gtsug* (p. 115) *lag zab mo'i don/ mang du thos pa'i blo gros 'dzin pa yi/ shākya'i dge sbyong gang gis zla tshes la/ rten mtshan lha rdzas dngul gor dang bcas pas/ bkra shis dga' ldan chos 'phel gling nas phul/ dge'o/*.

d. An interesting praise written by the famed A mdo grammarian and dGe lugs pa master 'Jam dpal rol pa'i blo gros (1888-1944) demonstrating a true ecumenical approach and a certain knowledge of Bon terminology (rather unusual for dGe lugs pa adepts).

229.
[No title, starting with: *sde snod gsum gyi rlabs dkar rab g.yo zhing/ shes bya'i chu klung 'bum phrag 'du ba'i gling/* , etc.]

a. 118-121.

b. *bla ma'i bstod pa*.

c. *zhes zhu 'degs mtshon par bkra shi lha gos dang gos chen gser ris spyan shel zi long ja bcas rnga ljong bon gyi 'du gnas smin grol bkra shis 'khyil gyi bla brang nas/ gus phran slob ma'i tha shal pa tshul khrims bstan pa'i rgyal mtshan gus phyag bcas zla tshes la phul ba dza yan tu/.*

d. A praise to Shardza Rinpoche by Tshul khrims bstan pa'i rgyal mtshan of rTogs ldan monastery, stressing at some point (p. 120.7) the impartial view of Shardza Rinpoche regarding the old and new traditions of the teachings transmitted in an uninterrupted way and textual Treasures (*bka' gter gsar rnying ri su ma chad pa*).[141] Note that he mentions Shardza's *Lung rigs mdzod* (p. 121).

230.
[No title, starting with: *tshangs sogs che dgu yongs kyi gtsug phud kyis/ bla na btegs pa'i zhabs kyi chu skyes zung/*, etc.]

a. 122-128.

b. *bla ma'i bstod pa*.

c. *zhes pa'i zhu 'degs su lha gos zla ba'i mdang ldan dang rin chen gnyis pa'i dong tse'i skyes bcas gus 'bang gyi na ba skal bzang rgyal mtshan nas nag zla'i tshes bzang por gus pa'i phul* (p. 128) *ba'i zhu yig/ tha tshan* [*mu*] *tsug smrar* (= *smar*) *ro/*.

This is followed by the editor's colophon (*par byang*) which is as follows: *dpon gsas bla ma'i yon tan 'dzad med cing/ de yi thugs bskyed rgya mtsho las 'ong ba'i/ stong phrag brgyad cu rtsa bzhi'i yongs bcud nor/ dri med blo gros yangs pa'i mdzod bkang ba/ dad dang brtson 'grus ldan pa gang dag la/ zang zing nor gyi sbyin pa mi things kyang/ snyan pa'i gtam gyis khrid nas bon gyi sgor/ 'jug 'phyir smra seng mkhas pas legs phul ba/ 'gag zhig phyogs gcig bskrun pa'i par gyi 'phrul/ dam pa'i rjes skyong blo gros rgya mtsho yis/ bsdu dngos bzhi yi bya ba rin ldan phyir/ bsgrubs pa'i dpon gsas bla*

[141] This refers to standard g.Yung drung bon teachings and to the New Bon tradition (*bon gsar*) which is equaled here with New Treasures (*gter gsar*). Shardza has written a convincing defense of New Bon in his *Legs bshad mdzod*. See Karmay, *The Treasury of Good Sayings*, pp. 185-187.

ma'i drung skye shog/ par byang cung zad 'di blo gros ming gis bris pa dge legs su gyur cig/ /dge'o/ dgeo/ dge'o/ / // //.

d. This praise in several parts was composed by Shardza's biographer, sKal bzang rgyal mtshan (1897-1959). Note the mention of the *Lung rigs mdzod* on p. 126. The editor's colophon was written by Blo gros rgya mtsho (1915-1952) who acted as Shardza Rinpoche's regent (*rgyal tshab*).

231.
Shar rdza'i grub dbang mangga wer zhi yi/ /zhal gdams tshig bcad skal bzang rgyud smin mgur// // /shel dkar me long gzugs bzang 'char ba'i ngog/ /ma 'dres don 'byed zung 'jug 'khor lo'i rgya

a. 129-296.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces kyi grub dbang bla ma'i zhal gdams tshigs bcad skor rnams phyogs gcig tu bsdus pa 'di'ang grogs 'gas nas bskul byas bzhin dbu mtha'i tshig brgyan spar byang ma gtogs grub dbang mchog gi gsung dri med rnams gsang sngags gling pas bsgrigs pa ste/ dge bas mkha' khyab grol ba'i rgyur gyur cig//.*

d. This is a collection of short instructions (covering nos. 232-278) given by Shardza Rinpoche on diverse occasions and to various people. Only one of them has a title but in all other cases the first two lines have been given in the entries below. Some instructions are preceded by an introduction line which in this case has been included in the [c] section of the concerned entry and explicitly stated as being a preface or introductory note to differentiate it from colophons proper.

As shown by the final colophon (and also by the short introduction to the collection), these instructions were compiled by gSang sngags gling pa (b. 1864) at the behest of a few friends (*grogs 'gas*). The verses of introduction and the initial editorial note (roughly echoing the final colophon) by gSang sngags gling pa are as follows:

P. 130: */chi par ratna tha tshan siddhi 'du/ skyabs gnas kun 'dus kyi ngo bo rgyal ba sku gsum gyi bdag nyid dpon gsas bla ma dam pa kun tu 'chang chen po la phyag 'tshal lo/ zab zhi spros bral lha lam yang dag spang med don dam mchog/ /thar lam byang chub nye sgrub 'bras smin yon tan dran gsal bon/ /rnam bkra snang ba'i gter la dpal gyi nyin*

byed chu zla ngom/ /gros kyi blo bskul thos reg dri sa spang blang byed pa'i grogs/ /mtshungs med dpon gsas bla ma dam pa'i zhal bzang gsung gi mgur/ /gang sku'i 'dra 'bag mngon du mjal bzhin las can yid gdungs ba/ /phyogs (p. 131) *gcig bsdus pa'i bdud rtsi'i rgyun bzang ngoms med rtag tu rol/ /shel dkar phreng ba ji bzhin ma 'dres rnam 'byed 'di kho na/* (editorial note in smaller print:) / *zhes kyi dbu brjod tshig rnams gsang sngags gling pa bdag gis byas shing/ gang de'i nyams mgur tshigs su bcad pa rang gzhan kun la phan pa'i gros 'debs kyi skor rnams phyogs gcig tu bsgrigs pa las/ thog mar dgung lo bcu dgu'i thog tu phyin tshe nges shes chen po skyes nas mgur 'di gsungs pa/* (then follows the first song by Shardza Rinpoche).

232.
[No title, starting with: *dpal kun bzang gdung las grol ba yi/ /dbra khyung gi brgyud 'dzin sprul pa'i sku/*, etc.]

a. 131-133.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *thig de skar shar rdza steng chen gyi/ /lha brag btsan mchod pa'i sgrub khang du/ /sprang mdod med rang lo bcu dgu'i steng/ /snying khong gi skyo shas rgyas pa'i dus/ mig mchi mas bkang nas rang la gdams/ dge'o//.*

d. A short composition praising in its introductory section the spiritual master described here as an Emanation Body holding the lineage of the dBra khyung. This refers to dBal 'bar stag slag can, a.k.a. dBra btsun bsTan 'dzin dbang rgyal (1832-1894?) who was Shardza Rinpoche's root-master (*rtsa ba'i bla ma*). The prayer was written in a temple of sTeng chen monastery when Shardza was a young man of 19 years old (in 1878), for his own exhortation.

233.
[No title, starting with: *kye ma kye ma 'khrul snang rtag 'dzin can/ sha khrag lus 'di sgyu ma'i rta glang tsam/*, etc.]

a. 133-135.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. Introductory note: *yang re zhig nyams len la yod skabs nam 'chi nges med kyi 'du shes bskyed pas/ rang la rang 'jigs sems dpag tu med pa skyes tshe mi rtag dran bskul gyi tshig phreng 'di byas so/.*

d. A short composition which Shardza Rinpoche wrote as he reflected on impermanence (*mi rtag pa*) and the incertitude of the moment of death (*nam 'chi nges med*). As shown in the introductory note in § [c] above, this was mainly aimed at frightening himself and thus at exhorting himself to a deeper practice. It is interesting to note here the dramatic sense of poetry used by the author in the light of his realization of the Rainbow Body (*'ja' lus*) which is a sign of his transcending the death process of ordinary beings.

234.
[No title, starting with: *//ma lus rgyal ba rgya mtsho'i brtse chen dril nas/ /skal dman bdag dang bdag 'dra'i lha skal byon pa'i/*, etc.]

a. 135-137.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de skad sprang 'khyams mangga wer zhi'i ming gis/ /thun mong lam gyi bon la thos bsam sbyong skabs/ /don gyi snying po phyung nas rang la gdams so//.*

d. A poetic reflection on the abundance of obstacles to a correct practice, such as spending one's life as a hermit on a mountain and training in virtuous practice would mean nothing if one has not abandoned mundane expectations which produce many distractions. The poem is composed of sets of double verses echoing each other. Shardza Rinpoche wrote it again as an instruction for himself, as he was meditating on the teachings belonging to the ordinary Path (*thun mong lam gyi bon*), which refers to the preliminary reflections that beginners should train in.

235.
[No title, starting with: *//rgyal kun ngo bo brgyud gsum bon gyi bdag/ sems dpa'i rnam 'phrul skyabs yul 'dus pa'i dbyig/*, etc.]

a. 137-140.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *'di ni sprang 'khyams mangga'i ming can des/ /rang spyod ngan pa mthong tshe mug nas/ /rang la rang gi bsam pa dkar pos byas//.*

d. A poem on the shortcomings of saṃsāric existence which Shardza Rinpoche wrote as a response to his bad conduct and as an exhortation to practice virtues. Again, the structure of the poem is that of a series of double verses echoing each other.

236.
[No title, starting with: *//bla ma dang rang rig dbyer med la phyag 'tshal lo/ de yang rang lo so bdun chu mo lug gi rang gegs thog tu sleb pa'i tshe/*, etc.]

a. 140-159.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces grogs shu bhaṃ gyi gsung dang slar yang btsun pa g.yung drung bstan dbang nas yang yang bskul ngor sprang mangga'i ming gis bris so//.*

d. A long exchange of verses between Shardza Rinpoche and a visionary black man (*mi nag po*) who happens to be an emissary of the Lord of Death (gShin rje). The event occurred in a dream when Shardza was 37 in 1896, a year which was astrologically supposed to be a bad year for him.[142] It happened on the 12th of the 10th month of 1896[143] as he was engaged with a friend named g.Yung drung bstan pa[144] in an intensive practice of the long-life text (*tshe sgrub*) of the *Tshe dbang bod yul ma* cycle. The black man encountered during this dream addressed Shardza in very rough words, calling him a human corpse without heart (*snying med kyi mi ro*), a stupid person without knowledge (*shes med kyi glen pa*), an old fickle-minded beggar (*mdo med kyi sprang rgan*, he was 37!!), etc.[145] Shardza's answers are that he is not without

[142] I.e. a year during which a life-threatening obstacle (*tshe gegs*) would occur (see p. 142 of this poem).

[143] This would be November, the 16th, 1896.

[144] He is the same as the g.Yung drung bstan dbang mentioned in the colophon.

[145] Not to mention the "impermanent illusion full of passions" (*nyon dang mi rtag sgyu ma pa*), etc.

a heart (*snying*) since he has been able to unify the quintessence [of the natural state] (*snying po gcig tu dril*); he is not a corpse (*mi ro*) since he enjoys the objects of the six associations [of consciousnesses] (*tshogs drug gi yul la spyod*); he is not without knowledge (*shes med*) since he trains his mind on the Sublime Knowledge (*shes rab*), etc. The work has become quite famous in the lineage of the Shardza teachings, down to the present day.

237.
[No title, starting with: *bcos med dad pa'i pad dkar bzhad pa'i rtser/ 'bral med gdung shugs 'od lnga'i klong dkyil du/*, etc.]

a. 159-161.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *zin med bya ba mang pa'i mangga yis/ /don med rnam g.yeng 'di la yid skyo nas/ /mi med dben pa'i ri la snyags 'dod kyi/ /kha bshad rkyang pa'i gtam 'di rang la byas//.*

d. A short self-exhorting poem to live in a solitary place without any attachment, assistant, distraction, worldly concerns, etc.

238.
[No title, starting with: *//rnam 'dren rgyal ba sras bcas 'dus pa'i sku/ /mos pa can la lhag par thugs brtse ba'i/*, etc.]

a. 161-166.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces pa'ang grogs po skal bzang tshe brtan gyis bskul ngor spang manggas bris so//.*

d. A series of thirty heart-advice (*snying gtam*) quite similar to the famed work of Klong chen pa (1308-1364).[146] This poem was written by Shardza Rinpoche at the behest of his friend sKal bzang tshe brtan.

[146] Translated into English by Matthieu Ricard, in several editions. See the bibliography under Ricard.

239.
[No title, starting with: *//phyogs bcu'i sangs rgyas kun nas lhag pa'i lha/ /yang dag khri gtsug rgyal ba dngos byon pa'i/*, etc.]

a. 166-169.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */blo gsal grogs pos bskul bar ma bzod nas/ /tshul med khrims 'chal sprang po manggas bris/ /de'i don yid la 'chang dang bka' drin che/ dge'o//.*

d. A short poem composed by Shardza Rinpoche exhorting his friend Blo gsal to a more ethical behavior and strict morality, especially regarding the company of women. In this respect, even tantric practitioners are said here to need a similar restrained behavior without which the practice of Secret Formulas would bring no results (p. 167-168).

240.
[No title, starting with: *//mnyam med 'dren pa'i gtso bo bla ma bdun/ /ngo bo gcig dril 'od dkar gnas ngan 'dzin/*, etc.]

a. 169-172.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */grogs mched dbang ldan dang/ bsod nams tshul khrims gnyis kyis bskul nas byas so/.*

d. A short poem written by Shardza Rinpoche at the behest of his friends dBang ldan and bSod nams tshul khrims dealing with the themes of renunciation, preciousness of the body, impermanence, the necessity to strive for virtues, the meaningless nature of mundane pursuits, the careful behavior consisting in not falling under the power of the eight worldly concerns,[147] etc. The poem also stresses the necessity of clearly understanding the real nature of one's mind, as this is the source of all the teachings transmitted by the Buddhas.

[147] These are the same as the eight worldly dharmas of the Buddhist, namely being attached to 1. gain, 2. pleasure, 3. fame and 4. praise and having total aversion for their opposite, i.e., 5. loss, 6. pain, 7. bad reputation and 8. blame.

241.
[No title, starting with: *//phyogs bcu'i rgyal ba sras dang bcas rnams kyi/ /thugs rje'i gter gyur bla ma rin po che/*, etc.]

a. 172-177.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad snying nas smras pa'i gtam de dag/ /dad ldan tshul rgyal zhes kyis bskul pa'i ngor/ /bshad pa rang la med pa'i mangga yis/ /cung zhig mched la brtse ba'i sems kyis bris//*.

d. A poem by Shardza Rinpoche written at the behest of the devoted Tshul khrims rgyal mtshan (Tshul rgyal). It is centered on the basic teachings of Bon (and more generally Buddhism), explaining the difficulty to obtain a human body and the necessity to strive for authentic instructions, the illusory nature of all things, the vanity of worldly affairs when death comes, etc. The author also exhorts his reader to reject the activities of this life and to strive only for the next rebirth.

An interesting passage on p. 174 states that the various practices that one may perform in one's next birth can be subsumed to the three Paths: the Path of renunciation (*spang lam*) referring to Sūtra teachings; that of transformation (*bsgyur lam*) or tantric teachings; and that of Liberation (*grol lam*), i.e. teachings belonging to the system of the Great Perfection (*rdzogs chen*). The meaning of each of these Paths is to renounce passions (*nyon mongs spang*) for the Sūtra level; to transform (*bsgyur*) them in the course of tantric practice; and to let them liberate in their own natural state (*rang sar grol*) for rDzogs chen. Whatever Path is being practiced, the yogi should have a strong feeling of renunciation (*nges 'byung*), generate the Mind of Perfect Purity (*byang sems*) and have a direct experience of Emptiness (*stong nyid*). These three themes (renunciation, Mind of Perfect Purity and Emptiness) are further discussed by the author in the remaining stanzas of the poem, together with other instructions pertaining to the extraordinary preliminaries (*thun mong ma yin pa'i sngon 'gro*), such as Refuge, confession, etc.

242.
[No title, starting with: *//bskal bzang zhig srid par 'khyams kyang/ /da res kyi lus rten 'di 'dra/*, etc.]

a. 177-179.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */gros 'debs su legs pa'i kha da/ /grogs po de tshul khrims dpal bzang/ /thugs dgyes phyir sprang rgan manggas/ /bris pa lags thugs la zhog mdzod//.*

d. A series of heart-advice (*snying gtam*) by Shardza Rinpoche similar to the previous text entry and centered on renunciation, impermanence, the necessity to apply virtues and reject vices or misdeeds, the illusory nature of all things, the three excellences which form the vital treasury of the Path,[148] etc. A final section deals with the introduction to the nature of mind, with the analysis of the source of thoughts, their abiding place and their dissolution. The state one arrives at through this systematic introspection is that of an empty Essence (*ngo bo stong pa*) and a radiant Nature (*rang bzhin gsal ba*), both aspects being totally beyond verbalization and experienced as one's natural state.

243.
[No title, starting with: *//a ho/ spyi gtsug nam mkha'i dbyings klong 'od gur gyi nang shod/ 'dab stong gyes pa'i pad steng 'od dkar gyi gdan la/*, etc.]

a. 179-183.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de skad mched grogs dam par dge bskul du bsam nas/ /tshig don rgyud la med pa'i mangga yis smras so//.*

d. Another poem in the form of a heart-advice in which Shardza Rinpoche stresses the means for a correct practice leading to fruitful results in this very life. It also tackles deviations (*gol sa*) in which practitioners fall when they have not reached any realization in terms of View, Meditation, and Conduct. The author also criticizes those who do not apply for themselves the principles they teach to others, such as impermanence, etc., or

[148] *Dam pa rnam gsum*, namely: 1. generating an enlightened attitude by developing the Mind of Perfect Purity at the beginning of each practice, 2. remaining in the experience of Emptiness (*stong pa nyid*, essentially through the practice of Guru-Yoga) while performing the practices one has to do and 3. dedicating the merits of one's practice to the benefit of all beings.

imparting the four initiations (*dbang bzhi*) whereas they have not received them properly, insisting on maintaining all pledges when they break them constantly, etc. Such an attitude is said to lead master and disciples directly to the unbearable hells (p. 181). Final instructions going straight to the point are then given on p. 183 to counteract wrong practices and behavior.

244.
[No title, starting with: *//dpal sangs rgyas kun 'dus bla ma rje/ /pha bstan 'dzin dbang gi rgyal po la/*, etc.]

a. 183-185.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */rje bla ma'i* (p. 185) *bka' drin rjes dran nas/ /mig mchi las bkang nas bla ma bos/ /tshig 'di ni sprang po mangga*[s] *so//*.

d. A touching and inspired prayer by Shardza Rinpoche to his root-master dBra ston bsTan 'dzin dbang rgyal (dBal 'bar stag slag can, 1832-?), addressed here as a spiritual "father" (*pha*).

245.
[No title, starting with: *//da ni khyod nyid sngar 'dra'i las spangs nas/ tshe lhag ci yod dge la skyal snyam na/*, etc.]

a. 185-186.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de phyir a khu khro tshas da phyin chad/ /ma tri 'don zhing dge sgrub sdig spang la/ 'bad kyang 'di 'dra yi ge zhig med na/ /ci dgos mi shes gsung phyir manggas bris//*.

d. A short poem written by Shardza Rinpoche, exhorting his reader A khu khro tsha to the ten virtues (*dge bcu*), to the practice of the *Matri* mantra given in a synthetic and yet very practical form, to the purification practice using the 100 syllable mantra of gShen lha 'od dkar and to the development of the Mind of Perfect Purity.

246.
[No title, starting with: *//mchog gsum 'dus pa'i ngo bo bla ma la/ /snying khung rus pa'i gting nas gsol ba 'debs/*, etc.]

a. 186-188.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */dge 'dun ma bsod nams dpal mo dang/ g.yung drung lha mo gnyis* (p. 188) *kyis bskul ngor sprang manggas bris so//.*

d. Versified instructions composed by Shardza Rinpoche at the behest of two nuns, bSod nams dpal mo and g.Yung drung lha mo, stressing the importance of the master, the preciousness of the human body, the necessity of not letting oneself be distracted by worldly activities, etc. Shardza also advises them to meditate on the true principle of the teachings and not to reflect on meaningless subjects, not to indulge in idle talk, to remain silent as much as possible, to practice in an isolated place, not to be attached to the quality of food, clothes, etc., to practice virtues and reject vices, to continuously keep the three excellences (*dam pa gsum*)[149] and to practice with mindfulness (*dran pa*)[150] and alertness (*shes bzhin*). Some of the following texts have similar sets of instructions.

247.
[No title, starting with: *//dri med pad dkar gyes pa'i ze'u 'bru'i rtser/ /'od dkar zla ba'i gdan la mchog gsum lha'i/*, etc.]

a. 188-190.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad snying grogs shes rab ye shes nas/ /snying la phan pa'i zhal gdams dgos gsungs pas/ /snying med manggas gang dran bris pa 'di/ /snying la chongs dang sprang po'i snying gtam lags//.*

d. A short poem written by Shardza Rinpoche at the request of his friend Shes rab ye shes, explaining the right behavior of a qualified practitioner, the things he should do and those he should avoid. For instance, in the first advice, Shardza urges Shes rab ye shes not to behave in

[149] See note 148 p. 315.
[150] An alternative translation to this term would be in this context "presence"; see for example, Namkhai Norbu, *The Mirror*, *passim*. In this case, the frequent choice of presence for translating *rig pa* in western Buddhist centers appears rather misleading. Presence is a sensation and *rig pa* is beyond sensations, consciousness, etc.

the following way: first requesting oral instructions from a master; then thinking that the master is not necessary anymore and doing as one wishes; and finally considering the Speech of the master with contempt. Similar instructions are given throughout the poem. A systematic series of general instructions of a similar kind is given in the following text entry.

248.
[No title, starting with: */sras bcas rgyal ba'i thugs rje'i gter gyur pa'i/ /mtshungs med bla ma dam pa'i zhabs 'khor nyid/*, etc.]

a. 190-192.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de skad dge tshul g.yung drung lha mo la/ /dge byed gzugs brnyan mangga'i ming gis smras/ /dge ba'i mthun rkyen ma lus rdzogs gyur nas/ /dge byed yang rab gcig tu 'gyur bar shog/*.

d. A poem written by Shardza Rinpoche for the sake of the female novice g.Yung drung lha mo, exhorting her to practice the following set of eighteen instructions:

1. to avoid being seduced by the appearances of this life and worldly concerns;
2. to avoid contradicting one's parents and one's relatives; and
3. to avoid delaying constantly the actual entrance into the practice;[151]
4. to avoid indulging into endless physical activities;
5. to avoid chatting and talking constantly; and
6. to avoid spending one's time reflecting on meaningless things;[152]
7. to avoid living among many people;
8. to avoid having duties or responsibilities for one's friends and relatives; and
9. to avoid having a great interest in collecting material wealth;[153]
10. to generate renunciation as a basis for liberation;

[151] These are the three points under the influence of which one should never fall.

[152] These are the three demons creating obstructions to virtuous spiritual practices.

[153] These are the three enemies to virtuous practices and should be cast away.

11. to generate the Mind of Perfect Purity (*byang chub sems*) as a means for obtaining Buddhahood; and
12. to be endowed with a profound intelligence (*shes rab*) through which one will be freed from conditioned existence;[154]
13. to reject the expectations of this life;
14. to strive for the aspiration of having a better rebirth in the next life;
15. to continuously practice in accord with the instructions of one's master;[155]
16. to be free from attachment to food and to be able to stand beggar's food (*sprang zas*);
17. to be free from attachment to clothes and to wear rags; and
18. to be free from attachment to a place and to live in a cave (*brag phug*).[156]

249.
[No title, starting with: *//bdag gi spyi gtsug pad dkar zla ba'i steng/ /skyabs kyi mthar thug drin chen bla ma rje'i/*]

a. 192-195.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de skad snying la phan pa'i snying gtam 'di/ /snying grogs dpal 'byor zhes kyi snying nor du/* (p. 195) */snying po gcig dril zhal gdams dgos gsungs pas/ snying med manggas snying nas bsam tshad bris//.*

d. A short poem containing a series of instructions given to a friend of Shardza Rinpoche called dPal 'byor. These instructions first deal with the necessity to use the precious human body in a spiritual and meaningful way and then describe the reflections on death, impermanence, old age, etc. The poem exhorts dPal 'byor to a moral behavior which will prevent him from falling into the lower realms (*ngan song*). The roots of such a perfect moral conduct leading to liberation (*thar pa*) are based on renunciation (*nges 'byung*), *bodhicitta* (*byang chub sems*), as

[154] These are the three points that are totally indispensable (*med thabs med*).

[155] These are the three points that one should be continually aware of and never forget.

[156] These are the three points that one should not reject if one wants to reach Buddhahood.

well as on a direct experience of Emptiness (*stong nyid*). In fact, the author says that one should aspire to reach liberation, generate *bodhicitta*, and recognize everything as mere illusions (*sgyu ma tsam*). This recognition is the main practice (*dngos gzhi*) consisting in cultivating the View free from conceptualizations (*dmigs med lta ba*).

250.
[No title, starting with: *//brgyad khri bzhi stong bon gyi yang snying gzungs/ /sgra tsam thos pas kyang ni ngan 'gro las/*]

a. 195-197.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de skad go lam rgyal ba g.yung drung gis/ /bskul* (p. 197) *ba ji ltar sprang po manggas bris//*.

d. A short verse-work describing the purification practice associated with gShen lha 'od dkar and the hundred syllable mantra (*yig brgya*). The poem was written at the behest of Go lam rGyal ba g.yung drung.

251.
[No title, starting with: *//gang gis mtshungs med rtsa ba'i bla ma nyid/ /bdag gi spyi bo'i gtsug tu bkod byas nas/*, etc.]

a. 197-199.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad dge bshes nor bu'i mtshan can gyis/ /dong sprugs snying po'i phan yon smra dgos zhes/ /gsung lan mi ldog tsam du mangga yis/ /dge la brod pa skye phyir gtam 'di byas//*.

d. A short series of advice in verse-form written by Shardza Rinpoche at the behest of dGe bshes Nor bu. Like in the previous short poems, Shardza Rinpoche instructs his reader in the general preliminary practices of Bon, advising him to strive for liberation, to practice virtues, etc. In these instructions, he urges the *dge bshes* to imagine that whatever activities he is engaged in, everything should be envisioned as an illusory dream. He also stresses basic teachings such as the dedication (*bsngo ba*) of merits, following a qualified master, taking Refuge, etc.

252.
[No title, starting with: *//bka' 'drin mtshungs med rtsa ba'i bla ma la/ /kha gting med par snying nas gsol ba 'debs/*, etc.]

a. 199-200.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad grogs po g.yung bstan gyis bskul ngor/ /shar rdza'i ri la sprang po manggas bris//.*

d. Another short poem written by Shardza Rinpoche at the behest of his friend g.Yung drung bstan rgyal. The style and contents are a little different from the previous poems, this one being somehow stronger in feelings, probably because of the redundant use of the imperative tense.

253.
[No title, starting with: *//'dab brgyad padma gyes pa'i gdan stengs su/ /ma lus dkon mchog rgya mtsho'i dbyig 'chang ba/*, etc.]

a. 200-204

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */don la zol med lhun grub thogs med kyis/ /bzod dka'i 'khor ba'i 'jigs pa 'di shes nas/ /'di snang bya bzhag snying po med dgongs te/ /bsam glags med par ri la bros pa'i tshe/ /yid gting 'khrul pa'i yig 'phrin phebs pa la/ /bzod med manggas ma bzod lan ma ldog/ /kha bshad rkyang pa'i gtam 'di khar bton te/ /shar rdza'i ri nas 'phrin las shar du thal/.*

d. A poem in the form of a series of instructions given to the practitioner Lhun grub thogs med, styled as a friend of the heart (*snying gi grogs*) by Shardza Rinpoche himself. The instructions deal mostly with renunciation and general advice in the first part of the poem, while the remaining sections are mostly concerned with the nature of mind and rDzogs chen instructions belonging to the level of *khregs chod* teachings.

254.
[No title, starting with: *//kye ma kun grol gsang ba rtsal gyi thugs rjes bzung/ /rig 'dzin bdud 'dul gling par gsol ba 'debs/*, etc.]

a. 204-208.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */ces pa'ang bshes gnyen dam pa g.yung drung bstan pa'i gsung lan du sprang 'khyams mangga'i ming gis bris so//.*

d. A poem written at the behest of g.Yung drung bstan pa'i rgyal mtshan in which Shardza Rinpoche mentions several of his masters, namely: Kun grol gsang ba rtsal (bDe chen gling pa, 1833-1893), Rig 'dzin bDud 'dul gling pa (the 5th Kun grol rin po che), dBra sprul Dran pa bdud 'dul (dBal 'bar stag slag can, a.k.a, bsTan 'dzin dbang rgyal, b. 1832), dBra dkar g.Yung drung bstan 'dzin, gShen rgyal bstan 'dzin, 'Od zer mtha' yas, bSam gtan ye shes, and Rin chen gzhan phan snying po. The text itself presents a certain irony because Shardza describes himself as having all the defects of a bad practitioner and as being quite distracted. Given the result of his spiritual practice at the end of his life — the Rainbow Body —, the poem is a howling example that should urge practitioners to even more humility.

255.
[No title, starting with: *//mtha' med 'khor ba'i sdug bsngal chen po las/ /bsgral nas gtan bde'i grong du khrid mdzad pa/*, etc.]

a. 208-212.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad mchog sprul skal bzang grags pa'i dpal/ /gang des khyi la seng gzigs lta bu yi/ /'di ltar gsung gis bskul bar ma bzod nas/ /kha bshad rkyang pa 'di ni manggas bris//.*

d. This text is a poem exhorting mChog sprul sKal bzang grags pa to make a good use of his human rebirth. In the first part (p. 208-209), the actual teaching takes the form of questions such as "Wouldn't it be good if you were to accomplish liberation in a single lifetime?" (p. 209: *tshe gcig thar pa bsgrub na mi legs sam*). The themes covered by the poem are thus those of: 1. liberation in a single lifetime; 2. meditating in solitude on a mountain; 3. practicing virtues; 4. feeding one's mind on Bon teachings only; 5. not being attached to worldly possessions; and 6. not wasting one's time in non-meaningful activities. The remaining verses are supporting the teachings of the first part of the poem, stressing the necessity of renunciation, apprehending everything as mere illusions or dream-like

manifestations, the four teachings that reverse the mind (*blo ldog bon bzhi*) from saṃsāric existence, etc.

256.
[No title, starting with: *//'jigs rung gsum gyi gnas na mi bzod pa'i/ /sdug bsngal du mas mnar las rab bsgral te/*, etc.]

a. 212-216.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */zhes pa'ang dge sbyong shes rab mchog ldan nas ngas kyang dge sbyong bag re bsgrubs po (?) yid kyang/ dug lnga'i dbang du 'chor nas dge ba rnam dag zhig tu me long 'dus pas/ de la dug lnga'i nye dmigs dang gnyen po bsten tshul sogs kyi zhal gdams shig bris gsung pa'i yan du sprang rgan du lnga me 'bar mangga'i ming gi byas so//.*

d. A short work in verse form written at the behest of Shes rab mchog ldan, explaining the defects associated with the five poisons and the necessity to apply correct antidotes. Note the mention of the *A khrid* instructions styled as the quintessence of Bon (*bon gyi yang snying*, p. 215).

257.
[No title, starting with: *//spros bral gnyug ma'i ngo bo mngon mthong ste/ /rang rig rjen pa bstan mdzad bla ma la/*, etc.]

a. 216-219.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces pa'ang grwa btsun a khams zhes pas yang yang bskul ngor rdza sprang phyir thul can gyis gang dran bris so//.*

d. A series of twenty instructions given to the monk A khams, mostly aiming at turning the mind away from saṃsāric existence and striving for a perfect conduct and ethical behavior.

258.
[No title, starting with: */kun bzang rgyal sar zin pa'i bla ma des khyed la/ /rtag tu gzigs pa ma ral nyams rtogs rang spor zhig/*, etc.]

a. 219-220.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad 'khrul pa kha 'byams mangga'i ming de yis/ /mched grogs phun tshogs zhes pa'i thugs dgyes phyir smras so/.*

d. A very short but nevertheless profound poem on the experience of the Natural State and the means of confronting oneself with its principles. This could be a summary of the whole Path of Bon itself, going directly to the point. Beyond the level of direct confrontation (*ngo sprod*), the text is clearly related to the actual practice of the Natural State which, although not used in the poem proper, is styled *khregs chod* (cutting-through-rigidity) in typical *Man ngag sde* jargon.

259.
[No title, starting with: */rang rig rjen pa bstan mdzad bla mar 'dud/ /spros bral chos sku'i ngo bo skyong 'dod na/*, etc.]

a. 220-221.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */chos spyod karma nyi mas bskul nas su/ /sprang 'khyams mangga'i ming can de yis bris/.*

d. A short poem written by Shardza Rinpoche at the behest of a Buddhist disciple named Karma nyi ma. Note that Shardza has adapted the vocabulary to the tradition of his disciple by using *chos sku* (*dharmakāya*) for *bon sku* throughout the poem. The instructions are entirely centered on the direct experience of the Natural State and its abiding mode as the indivisibility of Clarity and Emptiness (*gsal stong dbyer med*). It is this very mode of Clarity *cum* Emptiness which is defined here as the actual Contemplation of the Absolute Body (*chos sku'i dgongs pa*).

260.
[No title, starting with: */mkhyen no mtshungs med bla ma dam pas/ /rang gzhan kun la thugs rjes zungs shig/*, etc.]

a. 221-223.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad grogs mched khra ming can gyis/ /yang yang bskul nas dge byed gzugs bsnyen* (= *brnyan*)*/ /mangga'i ming des yi ger bris so/*.

d. A poem written by Shardza Rinpoche in which the author describes the practice of the ordinary preliminaries followed by instructions on the experience of the Natural State lived through during the actual confrontation with the Essence of Awareness (*rig pa'i ngo bo*). This experience of Awareness is described here as a translucent emptiness (*stong pa zang thal*).

261.
[No title, starting with: */dmigs med spros pa dang bral nyag gcig klong/ /ye dag kun bzang lha zhal mjal 'dod na/*, etc.]

a. 223-225.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad rgyal khams 'grim pa'i rnal 'byor pa/ /chos spyod chos dbyings rang grol zhes bya des/ /'di ltar gsung gis yang yang bskul byas tshe/ /'khrul 'khyams bon sgom mangga'i ming can des/ /dben pa'i ri la nyams len zhor du bris/*.

d. Another short poem explaining the practice and experience of the Natural State, written at the behest of a Buddhist yogi called Chos dbyings rang grol. The verses do not contain anything Buddhist in terms of vocabulary, a fact that shows that rDzogs chen teachings are clearly beyond boundaries, including lexical ones.

262.
[No title, starting with: */kwa ye gson dang dge btsun ma/ kha mig yar ltos ri sul du/*, etc.]

a. 225-226.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */dge btsun ma tshul khrims bzang mo'i ngor/ /sprang manggas so//*.

d. A short poem written by Shardza Rinpoche at the behest of the female practitioner (*dge btsun ma*) Tshul khrims bzang mo and advising her to train her mind in the teachings of *A khrid*. The poem is composed after the

order of the Tibetan alphabet, each verse beginning with a letter of the alphabet.

263.
[No title, starting with: */rigs brgya'i bdag nyid mtshungs med bla ma la/ /snying nas mos pa'i sems kyis skyabs gsol na/*, etc.]

a. 226-229.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad shar rdza'i sprang po mangga la/ /gong btsun nam 'od zhes byas bskul ba'i ngor/ /gang dran yi ger bkod 'di dge gyur cig/*.

d. A poem written at the behest of the monk Nam mkha' 'od zer (Nam 'od) from Gong rgyal monastery, describing the basics of the practice of the Path, including the reflection on the preciousness of the human body, the importance of virtues, the imminence of death, the central practice of Guru-Yoga, etc. The last one is in particular described in the context of inducing the direct experience of the natural state and thus concerns not only the preliminary practices (*sngon 'gro*) themselves but rather the main practice of Cutting-through-Rigidity (*khregs chod*).

264.
[No title, starting with: */skyabs rje btsun dam pa 'gro ba'i mgon/ /pha bla ma rnams kyi zhabs la 'dud/*, etc.]

a. 229-232.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */ khra slob khri 'od kyi ngor sprang sgom mangga'i ming de bris so//*.

d. This short text is preceded by the following introductory note: */yang res shig grogs mched khri 'od bya bas grong yul dgon gangs ri khrod gsum la khyad pa yod dang rang sems nyams su len tshul mdor bsdus zhig 'bri dgos gsung pa'i len du 'di skad smras/*. The poem was written by Shardza Rinpoche at the behest of a friend of his called Khri 'od[157] who requested him instructions on the difference be-

[157] He appears under the name g.Yung drung khri 'od in the text p. 230.1.

tween practicing in towns (or villages), monastic settlements and hermitages. In his request Khri 'od also asked Shardza Rinpoche to explain how he was performing his own practices. In the first part of the poem, Shardza Rinpoche explains the drawbacks of practicing in towns and monasteries and he urges Khri 'od to give up worldly concerns and to remain isolated in a hermitage. In the second part, he describes the practice he advises Khri 'od to perform, namely:

- to reflect on the preciousness of the human body;
- to reflect on the inevitability of death;
- to meditate on the sufferings inherent to the three lower destinies (*ngan song*);
- to practice virtues and to give up sins;
- to strive for being more and more altruistic;
- to take Refuge in the Four Jewels (*dkon mchog bzhi*);
- to purify the karma accumulated during past lives and prior to isolation in a hermitage;
- to collect the two accumulations by performing the offering of the maṇḍala;
- to pray one's benevolent master and practice Guru-Yoga; and
- to remain in the experience of the Natural State, being here a kind of unelaborated style of *khregs chod* teachings.

265.
[No title, starting with: */rgyal kun brtse chen dril ba snying rje'i lha/ /ljongs 'dir 'gro ba'i mgon po mngon byon pa'i/*, etc.]

a. 232-245.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces pa'ang rigs ldan gyi mi mo dbang gi sgron mas/ /shog bu dang lha rdzas dri med kyi mtshams sbyar nas khyed kyi rnam thar mdor bsdus zhig cis kyang 'dri (= bri) dgos zhes gsungs pa'i lan du/ /sprang sgom mangga'i ming can gyis bris pa dge'o/.*

d. This work is probably the longest of the whole series. It was written by Shardza Rinpoche at the behest of the female practitioner dBang gi sgron ma (b. 1868) who was the famed consort of Nyag gter gSang sngags gling pa. It would appear from the colophon to be an abridged biog-

raphy of Shardza Rinpoche himself but it rather describes a life-style (*rnam thar*) conform to the expectations of a hermit (or a beggar as he styles himself). In this respect, it deals with the same themes discussed in the poems indexed above.

266.
[No title, starting with: */skyabs rje btsun dam pa 'gro ba'i mgon/ /dpal sangs rgyas kun gyi thug*[s] *sras mchog/*, etc.]

a. 245-251.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *zhes gong rgyal dge bshes g.yung drung ye shes mtshan gyis bskul ngor rdza sprang mangga'i ming gis shar rdza'i dben sa bde chen ri khrod du bris pa dge'o//*.

d. This text was composed by Shardza Rinpoche in his hermitage of bDe chen ri khrod, at the behest of dGe bshes g.Yung drung ye shes from Gong rgyal monastery. The text would appear as a short *Lam rim* kind of work describing the gradual steps of the practice of the Path but it is in fact mostly centered on the importance of the Guru-Yoga (*bla ma'i rnal 'byor*) which is described as the most fundamental practice for entering the experience of the natural state. The *khregs chod*-like instructions which follow the proper Guru-Yoga practice are similar to those described in the other poems of this compilation, although they definitely appear more detailed.

267.
[No title, starting with: */ye nas ma 'gags sgyu 'phrul chen po' zhing/ /ngo bo gsal sgrib med pa'i bla ma la/*, etc.]

a. 251-253.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces pa'ang rdza sprang mangga'i ming can gyis g.yung drung lhun po'i ri la bris so//*.

d. As in most of the texts of this compilation, the present poem deals with the main themes of the ordinary preliminaries and practice of the natural state, but this time the approach is slightly more complete. Here Shardza Rinpoche exhorts his reader to reflect upon: the pre-

ciousness of the human body, the imminence of death, the sufferings of conditioned existence, the fruit of virtues and vices, the aspiration to reach liberation, the preservation of one's vows, altruism, etc. He then exhorts him to engage in the ritual practices of Secret Formulas, to remain in solitude, to train in the Stages of Generation and Perfection (*bskyed rdzogs*), to recite mantras, to realize Emptiness, to be confronted with the nature of mind, to excel in the key points of the View, Meditation and Conduct, to reach a stage in which appearances and mind are perfectly inseparable, etc.

268.
[No title, starting with: */a dkar a rmad du tri su nag po zhi zhi mal mal/ /khams gsum 'khor ba'i sems can gyi/*, etc.]

a. 253-258.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *zhes ḍākki dbang mos gzhan don du sgyu ma'i thugs rngu bzhis tshul bstan pa la mtshon nas gzhan dag gi nad lam du slong thabs su rdza sprang mangga'i ming gis bris pa'o//*. The poem is preceded by the following introductory note: */yang re zhig rig*[s] *ldan gyi mkha' 'gro ma dbang gi sgron mas 'di ltar 'jig rten gyi khams na bdag 'dra'i nyam thag gi nad pa ji snyed gcig yod pa de dag la phan phyir lan chags stong 'jal byed thabs zhig bri dgos gsungs pa la/ ngas 'di skad byas/*.

d. A poem written by Shardza Rinpoche at the behest of mKha' 'gro dbang gi sgron ma (b. 1868) for purifying karmic debts (*lan chags*) and the illnesses associated with these. In the text, the author explains the causes which lead to the appearance of an illness, or poverty, etc., and the methods to reverse the trouble. For instance, illness and fever come from having killed beings in a previous life. To counteract the result of this, one should protect the life of other beings, show them love and compassion. In this way, the karmic debt (*lan chags*) causing illness and fever will be reimbursed. Note that on p. 255, the author gives a list of 20 forms of karmic debts. One of the most profound method to dispel these debts, is to recite the "quintessence which stirs up the depths [of Saṃsāra]" (*dong sprugs snying po*) which is the formula opening the present poem.

269.
[No title, starting with: */spros bral gnyug ma'i ngo bo bstan mdzad/ /mtshungs med drin chen bla ma mkhyen no/*, etc.]

a. 258-259.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *zhes pas chos spyod chos dbang ming gis nan bskul yang yang byas pa las rdza sprang ri khrid pas bris so//.*

d. A short poem written at the behest of a Buddhist practitioner (*chos spyod*) named Chos dbang and describing the fundamentals of the Path. The themes are the same as those covered in most of these short instructions included in the present compilation, dealing with ordinary preliminaries and the practice of the natural state.

270.
[No title, starting with: *zhi bar son kyang srid pa sgrol la gshegs/ /thugs rab zhi yang rnam par gtum pa'i tshul /*, etc.]

a. 259-262.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *de ltar sprang po'i bsam tshul bcu dang brgyad/ /'khor ba'i khyim thabs spang ba'i grogs mo la/ /blo yi dran pa gso phyir mangga bas/ /g.yung drung lhun po'i la bris 'di dge//.*

d. A very beautiful and lexically rich poem written at the behest of a lay female disciple wanting to give up conditioned existence. The text was written in g.Yung drung lhun po.

271.
Lhag pa tshul khrims kyi bslabs pa'i rnam 'byed skal ldan dangs 'dren

a. 262-267.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de phyir bslab pa'i rnam dbye zur tsam zhig/ /dran shes kyi ni yul du bzung bde'i phyir/ /bris shig gsung pa'i lan du mi ldog tsam/ /shar rdza'i ri la sprang btsun manggas bris/ /nyes pa bshags so dge ba 'gro la bsngo/.*

d. An interesting short work on the training of discipline (*tshul khrims kyi bslabs pa*) which is envisioned here as the source of all correct practice. The text was written at the behest of a monk called Drang srong Ratna (Rin chen).[158] The rules of moral conduct which make up this discipline have to be based on renunciation and a perfect ethical behavior. Generally, the practitioners of these rules are either lay people (*khyims pa*) or renunciates (*rab byung*), but they are also divided into four groups according to the categories of vows that they maintain: 1. persons who take temporary vows (usually one day vows; *bsnyen gnas*); 2. lay devotees (*dge bsnyen*); 3. novice monks (*gtsang gtsug*); and 4. fully ordained monks (*drang srong*). The text mentions — without however describing them fully — the vows specific to each of these categories, and goes into details for the monks, including the length of the hair they are authorized to have in solitude or in a village, the way to sit, eat, etc. Up to the novices, the vows are not different for male and female practitioners but when it comes to nuns, the number of vows to be kept amounts to 360. The author states that:

- — outwardly, one should apply an ethical Conduct (*spyod pa*) in accordance with one's vows; and that
- — inwardly, one should generate a state in which one is becoming familiar with the View (*lta ba*) of the natural state and the knowledge of the nature of one's mind.

If one is able to train in the union of the View and Conduct, one should promptly reach the state of omniscience.

272.
[No title, starting with: */thar med btson rar chud pa'i ma rgan 'gro/ /byams brtse'i skyo ngal nam yang mi skyo ba'i/*, etc.]

a. 267-272.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de ltar byang sdom bslab bsdus bstan pa 'di/ /bslab grogs tshe skyid zhes byas bskul ba'i ngor/ /rang gzhan don du mangga'i ming gis bris/ /dge bas 'gro kun sangs rgyas myur thob shog/.*

[158] His name does not appear in the colophon but on p. 266.

d. A longer poem describing the practice of *bodhicitta* and the keeping of related vows. The ethical conduct associated with the practice of *bodhisattva* (*byang chub sems dpa'i tshul khrims*) is threefold: 1. the practice based on keeping vows consisting in avoiding non-virtues (*mi dge*); 2. the practice based on training in virtues (*dge ba*); and 3. the altruistic practice consisting in concretely performing the benefit of sentient beings (*sems can don byed*).

The first aspect actually refers to the 300 vows explained in the case of the Ye gshen vehicle and basically reduced at the "four black actions" (*nag po'i bon bzhi*): 1. deceiving one's master and donor; 2. slandering noble beings; 3. not regretting one's bad actions; and 4. delighting in the disgrace of others. The reverse activities are known as the "four white actions" (*dkar po bon bzhi*).

The second aspect is based on the four Immeasurables (*tshad med bzhi*: love, compassion, joy and equanimity) and the six perfections (*pha rol phyin pa drug*: generosity, discipline, patience, diligence, concentration and sublime knowledge).

The third and last aspect consists in trying to provide beings with whatever they need (in terms of food, clothes, rituals, etc.), but this especially means to guide them on the Path toward Liberation. It thus demands a higher spiritual level and a perfect knowledge of the teachings, together with the qualification to transmit them. Practitioners engaged in this kind of practice should renounce all passions, give up their desires, develop renunciation and knowledge, generate compassion and aspirations, etc.

273.
[No title, starting with: */rang rig mngon du bstan mdzad bla ma rje/ /mthu stobs byin rlabs bdag nyid yi dam lha/*, etc.]

a. 272-277.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */zhes pa'i sngags sdom rnam bshad mdor bsdud (= bsdus) 'di/ /khro rigs sras po yid bzhin dbang rgyal dang/ /dge btsun tshul dbang gnyis kyis bskul ba'i ngor/ /shar rdza bkra shis rgyal mtshan gyis sgyur dge/.*

d. This short text contains a complete but not entirely detailed explanation of the commitments (*dam tshig*) writ-

ten by Shardza Rinpoche at the behest of Yid bzhin dbang rgyal from the Khro tshang clan and Tshul khrims dbang rgyal from dGe bshes monastery. The text is basically divided into two sections, according to the earlier and later traditions of tantric practices. The author first explains the commitments linked to the Body (*sku'i dam tshig*), then those associated with the Speech (*gsung gi dam tshig*) and those related to Mind (*thugs kyi dam tshig*) which are defined as the root commitments (*rtsa ba'i dam tshig*). The auxiliary commitments (*yan lag gi dam tshig*) are divided into extraordinary ones and ordinary ones. To the first group belong the famed sexual and slaying rituals (*sbyor sgrol*),[159] as well as other paradoxical behaviors (lying, etc.).

274.
[No title, starting with: */skal bzang mchog sprul yid bzhin legs grub khyed/ /snyan gyis gson dang tshig 'ga' zhu bar bya /*, etc.]

a. 277-280.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de ltar lam gnad snying po phyungs pa 'di/ /mchog sprul yid bzhin legs grub mtshan can des/ /snga mo'i dus nas yang yang bskul ba'i ngor/ /bsam gtan gling nas bon rgan gzhud khar gdams/ /de phyir da gzod na tshad thon dus der/ /thugs la bcags nas nyams len mdzod par zhu/ /ma brjed ma brjed thugs la 'jog par 'tshal//.*

d. A series of spiritual instructions written by Shardza Rinpoche for the benefit of mChog sprul Yid bzhin legs grub. The text shows some contents similar to those of the preceding poems, instructing the disciple on the preciousness of the human body, the practice of *bodhicitta*, the preservation of vows and commitments, and the practice of the nature of mind.[160]

[159] There are five modalities associated with this practice, the "concrete" one being styled as a practice performed by the masters of the past (p. 274).

[160] Note the recurring use of the word *chos* in the text p. 278.6, 279.3, even though Yid bzhin legs grub was, to my knowledge, not Buddhist.

275.
[No title, starting with: */gang zhig mtshan tsam thos kyang ngan 'gro'i 'jigs las/ /yongs su skyob par nus pa'i rin chen rnam gsum/*, etc.]

a. 280-284.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad khro rigs bla ma yid bzhin dbang rgyal/ /gang des gzhan phan phyir du bka' yis bskul bas/ /shar rdza sprang 'khyams mangga'i ming can de yis/ /sku 'bum ri khrod zhes bya'i dben par bris so//.*

d. Instructions (similar to those of the preceding poems) written by Shardza Rinpoche at the hermitage of sKu 'bum ri khrod, at the behest of Bla ma Yid bzhin dbang rgyal from the Khro tshang clan.

276.
[No title, starting with: *//ma nor gzhung lugs ji bzhin 'dzin/ /sgrim bu'i glad 'gems mi'i seng ge/*, etc.]

a. 284-286.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */bstan la lhag bsam bzang po yi/ /gtam 'di sprang po mang-gas bris/.*

d. A spiritual song which covers the whole Path of Liberation but in a highly abridged form. The text definitely has a "song" flavor with alliterations, rhythm, etc.

277.
[No title, starting with: */skyabs kyi mthar thug drin chen bla mas/ /dus kun mi 'bral thugs rjes zungs shig/*, etc.]

a. 286-289.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. */de skad chos spyod skal bzang rdo rjes/ /'di ltar gsung gis yang yang bskul bas/ /bon sprang 'khyams po mangga'i ming gis/ /gnyen thub zhes bya'i dben pa bris so//.*

d. A very rhythmic song written by Shardza Rinpoche at the behest of (sMon rgyal) sKal bzang rdo rje, on themes similar to those of the same compilation.

278.
[No title, starting with: / *ōṃ swasti/ rab 'byams rgyal ba kun las ches bsngags pa/ /mi 'jed gdul dka' 'dul ba'i snying stobs can/*, etc.]

a. 289-294.

b. *gros 'debs* (r) / *zhal gdams* (v).

c. *ces pa'ang gong rgyal mchog sprul nyi ma'i lha sa ba'i g.yang sgrub 'dzug skabs/ g.yang sgrub kyi byung khung dang phan yon mdor bsdus zhig 'bri dgos kyi bka' phebs pa dang/ slar yang snying bu mchog rgyal nas zan zing gi nyes dmigs kyi mthar brgyan nas 'bri na legs gsung pa ltar mang-gas (= mangga'i) ming gis bris so/.*

d. A short text starting with the birth of sTon pa gshen rab and that of Kong tse 'phrul gyi rgyal po, aiming at clarifying the origins of the rites of long life (*tshe*), prosperity (*g.yang*) and auspiciousness (*dpal*).[161]

279.
Shar rdza'i grub dbang mangga wer zhi yi/ /zhal gdams tshig lhug dad ldan smin grol gsungs/ /chu bo'i rgyun bzhin rtsol med dal bab tshul/ /dri bral yon tan dang ldan padma'i rgya

a. 297-389.

b. *tshig lhugs* (r) / *zhal gdams* (v).

d. This is another collection of shorter works by Shardza Rinpoche compiled by his disciple gSang sngags gling pa and forming a cycle of prose (*lhug pa'i skor*) or set of non-versified instructions. It starts with the following praise and introduction written by gSang sngags gling pa (pp. 298-299): */rje btsun smra ba zlar med thugs rje'i gter gyur drin chen bla ma dpal sangs rgyas rgyal ba rgya mtsho'i ngo bor gyur pa la phyag 'tshal zhing skyabs su mchi'o/ /byin gyis rlob par mdzad du gsol lo/ /sngon bsags bsod nams 'bum gyi chu gter 'jin zab las thon pa/ yon tan mi zad 'byung gnas yid bzhin nor bu'i dbyig bzang po/ skye rgu'i dbul phongs sel mdzad dpal ldan bla ma'i zhabs pad la/ dad pas spyi bor gtug cing gdung ba'i dbyangs kyis skyabs gsol nas/ rang dang gzhan la phan phyir gang de'i zhal gdams lhug pa'i skor/ phyogs* (p. 299) *gcig 'di na sgrigs 'di gsang sngags gling pa bdag yin no/ /skal ldan rjes 'jug yod na dad pa'i brtse dags*

[161] The poetic colophon of the compiler of all these poems (gSang sngags gling) pa appears pp. 294-296.

dang du longs/ rang gzhan thar par nye ba'i blo gros mi zad 'byung gnas 'di/.

Then comes a sentence appearing in smaller print and being the proper introduction to the first text: */zhes smra ba'i dbang po mnyam med shar rdza pa bkra shis rgyal mtshan gyi zhal gdams lhug pa'i skor rnams phyogs gcig tu sgrig pa las/ thog mar log spyod dmar chog dgag pa'i gtam seng ge'i nga ro bzhugs so/.*

280.
Log spyod dmar chog dgag pa'i gtam seng ge'i nga ro

a. 299-312.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces logs (= log) spyod dmar chog dgag pa'i gtam seng ge nga ro zhes bya ba/ rang bla rin rnam dang nyag btsun bsod nams tshul khrims dbang ldan gnyis kyi bskul ngor sprang sgom bkra shis rgyal mtshan gyis shar rdza'i zhing du bris pa'o/.*

d. The title is given according to its colophon and it is with the same title that gSang sngags gling pa introduces it on p. 299. The text was written by Shardza Rinpoche at the request of Rin chen rnam rgyal and gNyag btsun bSod nams Tshul khrims dbang ldan.

The text recalls that in ancient times, when hordes of heretics (*mu stegs*), demons (*bdud*) and ogres (*srin po*) threatened the teachings of Bon, the Buddhas opened the maṇḍala of wrathful Yi dam deities and applied the terrible path of wrathful activities in order to subdue these obstacles. In this way, all heretics, demons and ogres were defeated, slain and their consciousness was transferred into the Space of Reality (*bon nyid kyi dbyings*). Thus the teachings of the Buddhas were liable to spread and happiness was among sentient beings. In archaic times, one of the initiators of these practices was dBal bon sTag la me 'bar. Shardza Rinpoche criticizes some Bon pos of his time who pretend to have the same spiritual powers, but who actually spend their time in towns or villages and who, when opening the maṇḍala of wrathful deities, have yaks, goats, sheep or other animals slaughtered and eviscerated for ritual purposes. They present the flesh, blood, inner organs, etc. as *gtor ma* offerings to the Yi dams, sprinkling blood on the outer and inner ritual substances and objects. For

Shardza, these people are simply similar to heretics and they do not belong to the "insiders" (*nang pa*), i.e. those who follow the Bon teachings transmitted by the Buddhas. The whole text is a plea in favor of the condemnation of these wrong behaviors (*log spyod*) consisting in sanguinary rituals (*dmar chog*).

281.
[No title, *Chang gi nyes dmigs mdo tsam bstan pa,*[162] starting with: */ring nas thugs bskyed zab mo'i kun slong nas/ /grangs med gsum du tshogs gnyis legs bsags te/*, etc.]

a. 313-325.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */de ltar chang gi nyes dmigs mdo tsam bstan pa 'di'ang/ /mkha' 'gro dbang gi sgron ma dang/ gong rgyal dge bshes g.yung drung ye shes dbon nyi ma rgyal mtshan sogs grogs mched 'gas bskur (= bskul) nor rdza sprang mangga wer zhi'i ming gis nyin gcig shar mar bris pas bstan 'gro'i don chen nus par shog/.*

d. This text describes in details the grave consequences (*nyes dmigs*) of using *chang* (Tibetan beer) and in particular it first lists twenty-six[163] of such consequences and reasons not to drink this beverage. He then goes on to describe a set of thirty-six further reasons not to drink *chang*, pointing out the disasters it creates around the drinker, the dangers relating to his or her health, etc. Shardza Rinpoche was requested to write this text without reservation (*shar mar bris*) by mKha' 'gro dBang gi sgron ma, a *dge bshes* of Gong rgyal monastery named g.Yung drung ye shes, dBon Nyi ma rgyal mtshan and others who are not listed. The sources which Shardza Rinpoche quotes in these instructions are clearly showing the dangers of drinking *chang* in terms of the present birth (impossibility to actually reach any concrete experience of stability, etc.) and the next ones (rebirths in the

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[162] This title is taken from the colophon (p. 325) and has been included here for the sake of the index.

[163] Actually only twenty five are numbered in the text, the last one (25th) occurring on p. 320, at the end of the list. This is the same in the lithographic edition prepared by Khyung sprul 'Jigs med nam mkha'i rdo rje (printed for the Tibetan Bonpo Monastic Center in 1973 by Khedup Gyamtso in *gSangs sngags khrid dang smon lam rnam gsum kyi 'grel pa*), p. 545.

three lower realms, i.e., those of hells, hungry ghosts and animals).

282.
[Not title, starting with: *bla ma rnams la phyag 'tshal lo/ /de yang chang gi nyes dmigs mdor bsdu na/*]

a. 325-327.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces mchog sprul g.yung drung mtshan can dang/ dge bshes g.yung drung ye shes gnyis kyis bskul bas sprang mangga ming gis bris pa'o//.*

d. An abridged version of the preceding text on the dangers of *chang* written by Shardza Rinpoche at the behest of mChog sprul g.Yung drung and *dge bshes* g.Yung drung ye shes, a monk from Gong rgyal monastery who was already mentioned in the colophon of the basic-text (no. 280).

283.
[No title, *Mang thun sha zos pas nyes dmigs mdor bsdus,*[164] starting with: *//dag pa gnyis ldan bde gshegs sku la lung rtogs zab rgyas bon gyi gsung/ /rig grol gnyis ldan sems dpa'i thugs mnga' dbyer med mchog gsum kun 'dus rjes/*, etc.]

a. 327-334.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */ces pa'ang mang thun sha zos pas nyes dmigs mdor bsdus pa 'di'ang/ mchog sprul g.yung drung mtshan can dang/ gong btsun nam mkha' 'od zer/ nyag sgom g.yung drung khri 'od sogs mched grogs 'ga' yis bskul nas/ rdza sprang rmyon (= smyon) pa mangga wer zhi'i ming gis dben pa'i ru sul du bris pa dge'o/.*

d. A short work written by Shardza Rinpoche at the request of his friends mChog sprul g.Yung drung; Nam mkha' 'od zer, a monk from Gong rgyal monastery; and Nyag sgom g.Yung drung khri 'od. In this text, the author describes the horrors of killing animals for eating and the ensuing karmic results for those who slaughter

[164] This title is again taken from the colophon (334).

animals, those who eat them, etc. On page 331, he quotes the *'Dul ba kun las btus pa*[165] saying that the flesh of animals is actually made of the white and red essences of its parents or genitors and states that if one would simply see these essences, one would tremble with fear and panic; one would be terrified to grasp them with the hand; one would feel disgusted by simply smelling them, so what the use to mention how one would fill to eat these? However, eating the flesh of animals that died by accident (falling from a cliff, etc.) or because of old age was not prohibited by Shardza as he allowed himself to eat meat in these conditions.

284.
[No tile, *sGo (= skog) tsong gi nye dmigs mdor bsdus*[166], starting with: *//ma lus rgyal ba'i dgongs pa gcig bsdus pa/ /snyigs ma'i gdul dka' 'dul ba'i thugs rje can/*, etc.]

a. 334-337.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */zhes sgo (= skog) tsong gi nye dmigs mdor bsdus pa 'di'ang/ mchog sprul g.yung drung dang/ mkha' 'gro dbang gi sgron ma gnyis kyis phyi rab (= rabs) don du yang yang bskul ba la brten nas rdza sprang bdag gis shar rdza'i ri la bris pa yi ge pa ni gong btsun g.yung drung ye shes kyis bris so//.*

d. A short work explaining the bad effects of eating garlic (*skog*) and onions (*tsong*), written by Shardza Rinpoche at the request of mChog sprul g.yung drung, mKha' 'gro dBang gi sgron ma for the sake of future generation. The copyist of this text was g.Yung drung ye shes, a monk of Gong rgyal monastery. The main reason for not eating garlic and onions lies in the fact that their strong smell offends the purity of various classes of positive gods and nāgas, causing them to leave the place where these plants are cultivated or cooked. As these gods and nāgas have natural merits which fill the environment, when these have gone away, the spiritual power (*mthu dbang*) of the place and its possible merits vanish, caus-

[165] This text is one of the major works authored by Me ston Shes rab 'od zer (1058-1132), its shorter version being the *'Dul ba mdor bsdus*. See above text no. 26.

[166] Title taken from the colophon (p. 337).

ing the arising of illnesses, famine, etc. It is said that in such a place, the accumulation of virtues is very limited, while those of non-virtuous actions are gaining incredible power. Moreover, when one eats garlic and onions, one is liable to be struck by sudden illnesses because of the imbalance these create in one's physical health. Eating garlic and onions also kills the myriads of bacteria one hosts within one's body, etc. Shardza's sources are the *'Dul rgyud* and the *'Dul ba kun las btus pa*.

285.

[No title, *rDzas ngan sna da kha du gnyis kyi nyes dmigs*[167], starting with: *// ōṃ swasti/ bde gshegs snying pos 'gro ba yangs (= yongs) khyab cing/ /ma 'ongs sangs rgyas rnams kyi lam 'dren pa/*, etc.

a. 337-344.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */ces rdzas ngan sna da kha du gnyis kyi nyes dmigs 'di'ang/ gong btsun g.yung drung ye shes dang/ nam mkha' 'od zer sogs bu slob 'gas 'skul (= bskul) ngor rdza sprang mangga wer zhi'i ming gis shar rdza'i dben sa bde chen ri khrod du sbyar ba'o//*.

d. A short work describing the dangers of smoking and snuffing tobacco, including the origin of the tobacco plant itself.[168] According to this history, there was once a female demon who was born as a female in China. She was very beautiful and different from other children. People started to fight about her and her father resolved to keep her indoors. One day, the child was stricken by a blood illness and was on the verge of dying. She said: "Because I have been unable to meet with others, I am now stricken by this disease and I am about to pass away. After I am dead, bury my body in a place where all people pass by and make sure that my corpse lies down on its back. Also make sure that people all urinate in this place. The urine will be collected into my vagina. Now may a flower which is neither a root nor a tree grow from my vagina! May all people delight in it! May

[167] Taken from the colophon (p. 344).

[168] Thanks to Dan Martin (private communication) for his explanation of *sna da kha du* as snuffing and smoking.

it damage all their virtues! May vices prevail! If some who uphold, protect and diffuse the teachings use this plant, may their doctrine decline! At that time, my emanations will appear as beautiful maidens covering the earth: may the doctrine of those who uphold the Buddha's teachings and who interact with my emanations be destroyed!" After saying so, she passed away. Her body was then placed as she demanded and all the people started to urinate on it. The following year, a flower had grown out of her vagina, with a beautiful color and exquisite scent. We have to understand that more flowers actually grew because some people started to cut some and snuff it while others smoked it. Gradually, the plant ("the emanations appearing in the form of beautiful maidens") started to spread in the whole kingdom and people started the custom of snuffing and smoking it. It is said:

« — In China, there is a poisonous plant [called] *Thamakha*;

Whoever touches it is led to the lower realms, etc.:

Even if one is Kun tu bzang po, one shall go to hell. »[169]

The remaining sections of the text describe the highly frightening drawbacks of using such a plant.

286.

[No title, starting with: *nyams len zhib tu ma pheb pa'i/ /shom ra che ba'i chos pa khyod nyon dang/*, etc.]

a. 344-347.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */de skad bon gyi gnad 'gag kun dor nas/ phung 'gong phugs su bcug pa'i mangga des/ sdug yus rang la 'dren 'di drang pa'i gtam/ gtam 'di gzhan la ma yin rang la shod/.*

d. A series of self-exhorting stanzas written by Shardza Rinpoche for himself and actually not intended for others (see the colophon above). In this short work, the author criticizes himself as not being up to the spiritual level he would like to have realized. He refers to the behavior of a few masters who actually took the teachings

[169] P. 339: *rgya yi yul du dug ldum tha ma ka/ sus reg gyur kyang ngan song rgyu sogs te/ kun tu bzang po yin kyang dmyal bar 'gro/.*

to heart and lived like beggars, hermits, etc. Among those he mentions are Khyung ka ru bsTan 'dzin rin chen who lived like a beggar in the wilderness of the Kailash region; Me ston Nyi ma rgyal mtshan who gave up ordinary food and survived only through his practice of "Extracting the Essences" (*bcud len*); sPrul sku bsTan pa dbang rgyal who lived for twenty-five years totally isolated in a hermitage; O rgyan bDe chen gling pa who was day and night engaged into continuous spiritual practices of meditation and recitations (*sgom bzlas*), etc.

287.
[No title, starting with: *// 'o lags/ dge sbyor yang dag pa zhig sgrub pa lags na/ /sbyor dngos rjes gsum dang 'brel ba zhig dgos pas na/*, etc.]

a. 347-349.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *zhes grogs po g.yung drung bsrung gis bskul nor shar rdza pas bris pa'o//*.

d. This text is made of two parts addressed to the author's friend g.Yung drung (b)srung: the first one (pp. 347-348) concerns the three excellences (*dam pa gsum*), namely: 1. developing an altruistic attitude as the prerequisite for all practices; 2. remaining in a state free from mental proliferations during the main practice (*dngos gzhi*) itself, continuously avoiding the ten vices and applying the ten virtues; and 3. dedicating the merits of one's practice for the sake of all beings. In the second part, the author explains that it is never too late to enter the path. He refers to an anonymous source saying that even if one enters the doorway of Bon at the age of sixty, it is still possible to reach Buddhahood during this lifetime if one takes virtues to heart and reject saṃsāric activities. If one enters the doorway of Bon at a younger age but fails to give up worldly concerns, then whatever virtuous practices one engages in, there will be no results. He concludes by saying that despite old age, if one remains isolated in a hermitage were one contents oneself with what one has in terms of food and clothes, feeling satisfied with these and practicing virtues the best one can, then even if death comes soon there should be no regrets at all.

288.
bsNgo smon sgo dag tshig bzhi pa'i 'grel pa nyi 'od pad mo'i 'dzum 'byed ces bya ba

a. 349-353.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */zhes grogs dpal 'byor gyis bskul nor sprang manggas bris so//*

d. A commentary of the standard dedication prayer (*bsngo smon*) in four verses used throughout Bon monasteries, written by Shardza Rinpoche at the behest of his friend dPal 'byor.

289.
[No title, starting with: */gang sku 'gyur med mtshan dpes rab tu mdzes/ /gang gsung 'gag med brgyad khri'i bon sgra sgrogs/*, etc.]

a. 353-356.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */zhes pa'ang khyung dben* (= *dbon*) *nyi ma rgyal mtshan dang dge bshes g.yung drung dpal bzang gnyis kyi thugs dgyes phyir du rdza sprang mangga wer zhi'i ming gis sa mtha'i ri khrod rnams su bris pa dge'o//.*

d. A short work written by Shardza Rinpoche at the behest of Khyung dbon Nyi ma rgyal mtshan and *dge bshes* g.Yung drung dpal bzang, on the dangers or consequences of drinking tea (*ja yi nye dmigs*). Among the author's sources are the *mDo dri med gzi brjid* and the *mDo gzer mig*, the two main biographies of sTon pa gshen rab.

290.
[No title, starting with: *//shes pas 'khor ba sgyu ma ltar rtogs shing/ /snying rjes 'gro rnams dam du 'ching byed de/*, etc.]

a. 356-359.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */ces pa'ang bu slob padma blo gros dang tshul khrims mchog rgyal gnyis kyis bskul nas sprang 'khyams mangga'i ming gis nyag gi yul dpal ldan yangs phyin dgon du sbyar ba'o//.*

d. A short work written by Shardza Rinpoche in dPal ldan yangs phyin dgon located in Nyag rong,[170] at the behest of his first two disciples: Padma blo gros (?-1894) and Tshul khrims mchog rgyal. The text tackles the drawbacks of eating barley flour (*rtsam pa'i nyes dmigs*).

291.
[No title, starting with: *//gang zhig mtshan thos tsam gyis ngan 'gro las/ /mi gtong rnam kun brtse ba'i rjes bzung ba/*, etc.]

a. 359-361.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. */ces pa'ang bu slob mchog rgyal nas sdig gos sogs spang ji thub byed pa lags pas pags shun gyi gos 'di dag nyes dmigs cung zad gsung rog (= rogs) zer ba la sprang 'khyams po mangga'i ming gis bris pa'o// //manga lam/*.

d. A short work written by Shardza Rinpoche at the behest of his disciple Tshul khrims mchog rgyal regarding the passionate effects created by wearing silk clothes, clothes made of animal skin (*pags shun gyi gos*), etc.

292.
[No title, starting with: *//rnam dag mtshan dpe'i yon tan rab rdzogs sku/ /rnam rmong 'gro la brgyad khri'i bon ston gsung/*, etc.]

a. 361-366.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces pa'ang dge ba'i bshes gnyen dam pa padma blo gros dang tshul khrims mchog rgyal gnyis kyis bskul ngor shar rdza pa bkra shis rgyal mtshan gyis dpal ldan yongs phyin dgon du sngon 'gro'i bon 'chad nyan byed pa'i skabs su bris pa dge'o//*.

d. An interesting work written by Shardza Rinpoche in dPal ldan yongs phyin dgon, at the behest of *dge bshes*

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[170] The name of the monastery is also spelt dPal ldan yongs phyin dgon. I have been unable to locate it in S.G. Karmay & Y. Nagano (ed.), *A survey of Bonpo Monasteries and Temples in Tibet and the Himalaya*, *passim* or in any other source available to me at present. It is maybe well-known under another name, which in this case eludes me. Shardza wrote at least another work there, see below text no. 292 starting with *rNam dag mtshan dpe'i yon tan rab rdzogs sku/*.

Padma blo gros and Tshul khrims mchog rgyal. The text deals with wheels (*'khor lo*) of which the author enumerates five kinds, namely:

- the wheel of Saṃsāra (*'khor ba'i 'khor lo*), corresponding to the twelve links of interdependence (*rten 'brel bcu gnyis*);[171]
- the wheel of the Teachings (*bka' yi 'khor lo*) referring to the teachings which are taught by a Buddha at the time he comes to the world;
- the wheel of Meditation (*sgom pa'i 'khor lo*) corresponding to the meditative techniques explained in the Nine Vehicles;
- fastened or attached wheels (*'dogs pa'i 'khor lo*) which refer to protection wheels such as *btags grol* (amulet which liberates by wearing it), *srung 'khor* (wheel of protection), etc.; and
- prayer wheels styled here as "turning wheels" (*bskor ba'i 'khor lo*) of which the author lists the five following specimens:
    - a "fire wheel" (*me 'khor*), which may for instance be a prayer wheel displayed above an offering fire, turning because of the arising of smoke;
    - a "water wheel" (*chu 'khor*), i.e., a prayer wheel activated by a river;
    - an "air wheel" (*rlung 'khor*), or a prayer wheel powered by the wind;
    - an "earth wheel" (*sa 'khor*) which I have been unable to identify; and
    - a "hand wheel" (*lag 'khor*) proper, i.e., a prayer wheel powered by the movements of the hand.[172]

The remaining sections of the text are concerned with the benefits of using prayer wheels, insofar as their turn-

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[171] These are also know as the twelve links of dependent origination which create obstacles to the attainment of ultimate Freedom. They are listed as follows: 1. ignorance, 2. conditioned actions, 3. consciousness, 4. name and form, 5. the six sense sources, 6. contact, 7. sensation or feeling, 8. craving or attachment, 9. grasping, 10. existence, 11, birth, and 12. old age and death. See *inter alia* J. Hopkins, *Meditation on Emptiness*, pp. 275-283.

[172] Such wheels are said to be of two kinds in the text (p. 362): the *mu khyud ma* and the *zhags pa ma* respectively empowered with a hoop (*mu khyud*) or a noose (*zhags pa*).

ing is said to purify the actions committed by the three doors (body, speech and mind), etc.

293.
[No title, starting with: */gang zhig mos pa tsam gyis srid pa'i grong/ /yongs su brgal bar byed pa'i thugs rje can/*, etc.]

a. 366-371.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces pa 'di'ang khyung dbon nyi rgyal dang dge bshes tshul khrims mchog rgyal pad blo bcas thugs dgyes phyir du sprang sgom mangga'i ming gis bris pa dge'o//.*

d. On the benefits of hanging prayer flags and the associated ritual practices. This text was written at the behest of Khyung dbon Nyi ma rgyal mtshan, dGe bshes Tshul khrims mchog rgyal and Padma blo gros.

294.
[No title, starting with: */gang sku mar zhi'i bum pa bzang po la/ /gang thugs brtse chen bdud rtsis legs bkang te/*, etc.]

a. 371-377.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces pa 'dang bya btang bla ma dri med 'od zer dang mchog sprul nyi ma'i mtshan can gyis bskul ngor shar rdza* (p. 377) *bkra shis rgyal mtshan gyis sgrub sde chen po gong rgyal bkra shis gling du bris pa'o//.*

d. This text describes the practice of purification associated with the *A dkar a rmad* mantra, together with the esoteric meaning of the formula. The mantra is also explained according to its relation to the purification of the five poisons and the realization of the five Wisdoms. It is further explained in relation to the four truths (*bden pa bzhi*),[173] and to the object of purification (*dag bya*) and the agent of purification (*dag byed*). The rest of the text is concerned with the actual visualization practice centered

[173] Namely, the truth of the Path (*lam gyi bden pa*), the truth of suffering (*sdug bsngal gyi bden pa*), the truth of origination (*kun 'byung gi bden pa*) and the truth of cessation (*'gog pa'i bden pa*). The order is given here according to the present text (pp. 373-374).

on gShen lha 'od dkar and the benefits of the recitation itself.[174]

295.
[No title, starting with: *//rigs drug gnas su rgyu drug lus blangs shing/ /sdug bsngal du ma'i btson rar chud pa'i 'gro/*, etc.]

a. 377-381.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces pa'ang mchog sprul nyi ma dang bla ma dri med mtshan can gyi bskul ngor sprang sgom bkra shis rgyal mtshan gyis nyag a 'dzi lung gi ri la g dpal ldan gong rgyal smin grol bde chen gling du bris pa'o/.*

d. A short work explaining the practice and the benefits of the *Matri* formulae, the Bon equivalent of the *Maṇi* mantra.[175]

295 bis.
[No title, starting with: */srid pa gsum gyi mun khrod na/ rgyal bstan sgron med btegs mdzad pa/*, etc.]

a. 381-389.

b. *tshig lhugs* (r) / *zhal gdams* (v).

c. *ces pa 'di'ang mkha' 'gro dbang mo dang gzhan yang ri khrod pa a bla sogs kyis bskul ngor shar rdza'i bya bral bkra shis rgyal mtshan gyis mdo smad kyi gnas chen pad ma gling gi sgrub phug zangs mdzod ma ru bris pas 'gro ba'i tshogs chen gsog pa'i rkyen du 'gyur bar gyur cig/ /tha tshan mu tsug smrar (= smar) ro// //.*

d. An interesting text on the preparation of *rgya grog* (for *rgya gro* ?) used in healing practices centered around the recitation of the *Matri* mantra. According to the text, this tradition seems to go back to Dran pa nam mkha' who appears to be a central figure in this practice. The text was written by Shardza Rinpoche at the behest of mKha' 'gro dbang mo and the hermit A bla. The author com-

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[174] See the complete translation of this text in Achard, *Shardza Miscellanea — Instructions tantriques et Instructions Dzogchen de Shardza Tashi Gyeltsen Rinpoche*, pp. 7-12.

[175] See the translation of this work in Achard, *Shardza Miscellanea*, pp. 13-16.

posed it in Padma (gsang) gling which was gSang sngags gling pa's hermitage.

296.
Shar rdza'i grub dbang mangga wer zhi yi/ /thugs nyams mgur ma bde stong ring mo zhes/ / //yid kyi gdung sel dbyangs snyan bla med don/ /dgongs rtogs 'gyur med gser gyi g.yung drung rgya//

a. 391-456.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Ø.

d. This is a compilation of Shardza Rinpoche's experiential songs (*nyams mgur*) made by gSang sngags gling pa. Some of these songs were sung as early as 1893 when Shardza was performing the practice of Channels and Winds (*rtsa rlung*). As we have seen above in the biography, these experiential songs were later on written down and collected in this volume.

297.
[No title, starting with: */gshis bdag med stong pa'i klong yongs su/ /gsal 'gag pa med pa'i rang rig la/*, etc.]

a. 394-395.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. There is no colophon but the text starts with the following short preface (p. 394): *'di yan chad la'ang nyams shar ba tha* (= *thal*) *thol yod kyang yi ger ma bris shing/ /rang lo zhe gcig phag lo zla ba bcu gnyis pa'i tshe bcu tshun tshad la nyams shar ba ni/ /de yang re zhig nyams len byed gyin yod pa la nyams 'di 'dra shar/*.

d. In the introductory note, Shardza Rinpoche states that even if he had clear and correct experiences before that, he did not record them prior to his 41st year in 1899 (*phag lo*). The present song of experience was written on the 10th of 12th month of Hog year (corresponding to February the 9th, 1900). It describes an experience of stability (*brtan pa*) resulting from a correct approach to the practice. The corollary of such an experience is that of Bliss (*bde ba*) and fearlessness (*nyam nga med*), etc.

298.
[No title, starting with: *rang gshis stong pa'i klong yangs su/ /rang rig ye shes bla ma la/*, etc.]

a. 395-396.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang bud med gzugs byad mdzes pa zhig byung ba de thal ba'i rjes su nyams 'di 'dra shar/*.

d. A song Shardza wrote after seeing a beautiful woman. In this poem, he places ordinary physical union on a highly advanced tantric level, stating that the union with the Lady of Emptiness (*stong pa'i bu mo*) causes the great experience of Bliss and Emptiness (*bde stong gi nyams chen*) to blaze like fire. In this union, the four Joys (*dga' bzhi*)[176] naturally increase and lead to the "birth of a son" (*sras bu 'khrungs*) symbolizing the single flavor of non-differentiation (*dbyer med ro gcig*) which characterizes the non-regressing experience of the Natural State.

299.
[No title, starting with: *rang gsal rig pa ye shes 'od po che/ ci snang 'dzin med rang rig gnyug ma'i ngang/*, etc.]

a. 396-397.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig nyams len byed kyin yod pa la nyams 'di 'dra shar/*.

d. A song of extraordinary realization in which Shardza Rinpoche describes the experiences he reached one day when he was practicing. The description defies any summary here but it clearly appears that the author had reached at that time a tremendously high level of knowledge and experience of the Great Perfection which he transcribed in this short poem. In the text, he described himself as a beggar (*sprang po*) who has realized the primordial purity of the natural state, or as someone for whom all the various appearances and thoughts manifest as ornaments (*rgyan*) of his own nature, etc.

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[176] Joy (*dga'*), supreme Joy (*mchog dga'*), co-emergent Joy (*lhan cig skyes pa'i dga'*) and Joy beyond joy (*dga' bral gyi dga' ba*), four levels of Bliss experience in advanced tantric practices.

300.
[No title, starting with: *stong pa'i klong du gsal ba nyi ltar shar/ /gsal stong gnyis med nyams la 'du 'bral med/*, etc.]

a. 397-398.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig nyams len byed kyin yod pa la/ /nyams shar ba ni/.*

d. A short instruction on the correct approach to Guru-Yoga (*bla ma'i rnal 'byor*) practice.

301.
[No title, starting with: *dbu ma'i nyams myos rnal 'byor pa/ /bsod nams dbang drag mchog gi drung/*, etc.]

a. 398-401.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig rtogs ldan bsod nams dbang drag nas/ /phran gyi nyams len byed tshul 'di 'dra zhes yig ris phul nas de la gsal 'debs yi ge 'bri nas gang dgos zhes pa la ngas 'di skad byas//.*
Colophon: */de skad nyams kyis rab bden kyang* (p. 401) *nyams can nyams la gsal 'debs phyir/ /lung dang bla ma'i man ngag bzhin/ /shar rdza'i ri nas manggas phul//.*

d. A fascinating instruction on the nature of mind, written by Shardza Rinpoche at the request of rTogs ldan bSod nams dbang drag. In this text, the author explains what "mind" (*sems*) is, as well as the nature of calm (*gnas pa*), movement (*'gyu ba*) and Awareness (*rig pa*). He also explains the nature of discursive thoughts and concepts that arise within the mental continuum, as well as the experiences or tentative definitions of the natural state as being empty (*stong pa*), clear (*gsal ba*), or even blissful (*bde ba*). All these definitions are concepts of the ordinary mind, while in truth the empty Essence of the natural state is beyond the expressions "empty" and "not empty". One interesting definition he gives (p. 400) deals with the notion of "present consciousness" (*da lta'i shes rig*) or "present awareness" which he describes as the state of the mind that is not analyzing what occurs inwardly nor grasping at outer objects: this state should be

sustained without artifices or grasping and does not depend on anything else than its own self-knowledge.

302.
[No title, starting with: */rab mdzes g.yu shugs 'khrigs pa'i khrod na/ /rab brtan khang bzang nang gi btsun pa/*, etc.]

a. 401-408.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig nyams len byed kyin yod pa la/ /rang dang nye ba'i g.yu shugs lo 'dab rab tu rgyas pa'i yal ga zhig gi steng du byi'u lus chung la/ /sgro mdzes pa skad snyan la dbyangs 'thon pa zhig byung nas gdong bdag la gtad de/ 'di skar zer/*.
Colophon: */zhes byi'u chos gtam nges 'byung 'dren pa'i glu bde stong ring mo zhes bya ba/ /shar rdza pa bkra shis rgyal mtshan gyis smras pa ste/ /g.yu shugs ni kho bo'i lus rten 'di la zer ba yin no/ /byi'u ni kho bo'i yid shes la zer ba yin no/*.

d. A dialogue between Shardza Rinpoche and a small bird which landed on a tree next to him when he was involved in meditation practice. The bird is actually a simile for Shardza's own mind as stated in the colophon. It asks the author about his realization and the latter answers by statements like: "I have seen the face of the deity Kun tu bzang po. Hey, bird, don't you think that's a great wonder?". The author explains in detail his realization of rDzogs chen teachings which definitely seems to please the bird.

303.
[No title, starting with: */dbyings skye med dri bral pho brang na/ /dpal sangs rgyas kun gyi yang myes mchog/*, etc.]

a. 408-409.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig myam par bzhag pa'i skabs su/ /nyams shar ba ni/*.

d. A song which arose in the author's mind as he was practicing meditation. It takes the form of a short poem describing the fundamentals of rDzogs chen teachings

and defining basic conceptions of this tradition such as the Base, Path and Fruit, the nature of Mind, etc.

304.
[No title, starting with: *don brjod med mtha' bral nam mkha' la/ /rtsal 'gag med rang shar 'ja' gur dbus/*, etc.]

a. 409-410.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang re zhig nyams 'di 'dra shar/*.

d. Another short experiential song and prayer in which the author defines the natural state as similar to the sky and its Awareness or Self-Arisen Wisdom as the sun shining. The dynamism (*rtsal*) of this Awareness manifests in various thoughts which are defined as similar to the wind blowing in the sky. The author experiences everything that arises in his mind as being primordially empty and he realizes that nothing can transcend that state of emptiness.

305.
[No title, starting with: */phyi yi snang ba nga yi lus su 'dug/ /nga nyid me na phyi yi yul mi gsal/*, etc.

a. 410-411.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: */yang 'di gsungs te/*.

d. A short song explaining the ultimate nature of mind as being without birth or cessation.[177]

306.
[No title, starting with: */ma g.yos brjod bral dbyings chen lta ba'i klong/ ma 'gag rang shar rang rig bla ma la/*, etc.]

a. 411.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Ø.

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177 See the translation of this song in Achard, *Shardza Miscellanea*, p. 17.

d. A four-verse homage to the master, the full text being: */ma g.yos brjod bral dbyings chen lta ba'i klong/ ma 'gag rang shar rang rig bla ma la/ ma rtsal lhun grub rang byung lha tshogs bskor/ /ma lus rgyal ba'i yang myes mchog la 'dud/.*

307.
[No title, starting with: */brjid brjid dpal rtsal 'dzam pa'i sbrang chung/ /snyan snyan dar dir sgrogs pa'i dbyangs kyis/*, etc.

a. 411-423.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. *ces sbra ma ra'i (= sbrang ma'i) gtam zab don nyams kyis myos pa'i dbyangs chung zhes bya ba shar rdza pa bkra shis rgyal mtshan gyis/ /g.yung drung lhun po'i rir nyams len mtshams su legs pa sbyar ba re zhig rdzogs so/.*

d. An imaginary dialogue between a yogi and a bee, the latter asking the former for instructions liable to ease its life. The teachings given by the yogi clearly belong to the rDzogs chen level of instructions. The author wrote this short piece in between his meditation sessions in g.Yung drung lhun po.

308.
[No title, starting with: */dri med 'od gsal 'dus ma byas/ /spros bral bde chen bon gyi sku/*, etc.]

a. 423-425.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: *yang nub gcig nyams len byas pa'i tshe nyams shar ba ni/.*

d. A short experiential song about the inexpressible nature of Emptiness and Clarity. It is followed (p. 424-425) by a short poetic piece which Shardza wrote for his own practice and benefit.

309.
[No title, starting with: *//a ho/ /pha bla ma g.yung drung 'chang chen po/ /sprang bdag gi spyi bo'i rgyan du bzhugs/*, etc.]

a. 425-432.

b. *nyams mgur* (r)/ *zhal gdams* (v).

c. *ces gol ltung gi mtshangs rig pa'i rtogs pa klong grol gyi dgongs pa la mnga' brnyes pa'i rnal 'byor ma dbang gi sgron mas gzhan don du dgongs nas nan tan gyis bskul bzhin ku su lu mangga'i ming gis shar rdza'i ri khrod du bris pas phyi rabs gshen po lam gyi gol ltung las grol nas gdod ma'i dbyings su mngon par 'tshang rgya ba'i rgyur 'gyur bar gyur cig/*.

d. Another short tale or instructions involving a bird (in a sense however different from the above no. 302). Here the author addresses the bird as a friend (*grogs*) and requests its attention to teach it the practice of cultivating the experience of the natural state. The text begins by stating that remaining isolated in a hermitage is the necessary condition for developing a meditation free from distractions. The text is actually divided into seven main sections (not numbered) dealing respectively with: i. the nine deviations (*gol sa dgu*), ii. the four downfalls (*ltung sa bzhi*), iii. the five strayings (*shor sa lnga*), iv. the six errors (*nor sa drug*), v. the three defects (*skyon gsum*), vi. the four obstacles (*gegs bzhi*) and vii. the four carelessness (*g.yel ba bzhi*). The text was written at the behest of the *mkha' 'gro ma* dBang gi sgron ma.

310.
[No title, starting with: *// bltas kyang stong pa har re ba/ /ma bltas stong pa har re ba/*, etc.

a. 432-436

b. *nyams mgur* (r)/ *zhal gdams* (v).

c. Introductory note: *//yang gnas dben sprul sku tshe dbang 'gyur med nas nga la dge sdig spang blang smra mi dgos kyi/ /de bas lta ba thag chod pa'i gdams pa klong brdol gyi tshig tha snyad dang bral ba zhig spros dang gsungs pa'i lan du 'di skad byas//*.
Colophon: */sprang myon mangga'i ming gis gang shar bzo bcos med par bris so/ //dge'o//*.

d. A short poem on the vividly clear essence of Emptiness written at the behest of sPrul sku Tshe dbang 'gyur med. The text is made up of repetitive sections, all aiming at demonstrating the empty essence of everything. However, the author warns his reader to be careful with the word "empty", stating: "Blazing with the furnace of

hatred and aversion and (constantly) having the word "empty" in the mouth is itself empty". He also states that if Emptiness is not visible, it can be experienced (*myong du yod*), avoiding the extreme of nihilism, which is a frequent misconception regarding the real meaning of Emptiness. Similarly, even if Emptiness cannot be grasped at, it can be cultivated (*skyong du yod*), etc.

The final advice of the author is to repeatedly practice the "mind training" (*blo sbyong*) teachings, to reflect on the four mind-changings (*blo ldog rnam bzhi*), to avoid vices, attachments, develop compassion, faith, zeal, etc.,

311.
[No title, starting with: *Kye ma 'di snang mi rtag skad cig ma/ phyi nang snod bcud thams cad 'jig pa'i rgyu/*, etc.]

a. 436-441

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: *//yang re zhig rig 'dzin sgron ma zhes pa mi mo ro bstun can gyi kha zas phal cher dang 'khor ba'i las spyod spang ste rtag tu dkon mchog yid la byed cing dge ba'i las la brtson pa de dang/ /rigs ldan gyi dbang mo nas rdzogs pa chen po'i nyams len zhal gdams gnang dgos zer ba la ngas 'di skad byas//.*
Colophon: *ces pa'ang rdzogs pa chen po'i nyams len gnad bsdus kyi glu ye shes rang shar ces bya ba shar rdza pa bkra shis rgyal mtshan gyis gnas chen lhang brag gi mdun zhol sa gnas zla ba rgyas pa'i dben khrod du sbyar ba re zhig rdzogs so/ ces gsungs so//.*

d. A short series of instructions written at the behest of two female practitioners, Rig 'dzin sgron ma and Rigs ldan dbang mo. The text is first centered on the four mind-changings (*blo ldog rnam bzhi*), the rejection of vices and training in virtues, the altruistic practice of *bodhicitta*, that of Refuge, confession, offering of the maṇḍala, and the practice of Guru-Yoga. The author then explains the teachings of rDzogs chen which should lead the practitioner to Full Buddhahood within a single lifetime.[178] The full final title of the work is given in the colophon as *The Natural Arising of Primordial Wisdom, a*

[178] This section has been translated in Achard, *Shardza Miscellanea*, pp. 19-22.

Song Summarizing the Key points of the Practice of the Great Perfection (*rDzogs pa chen po'i nyams len gnad bsdus kyi glu ye shes rang shar*). Note that the present text and works nos. 312 & 313 form a natural trilogy, even if not stated that way.

312.
[No title, *Phyag rgya chen po'i don nyams su len thabs kyi glu gnyug ma rang shar*,[179] starting with: */gnyug ma'i ngo bo bstan mdzad drin chen gyi bla ma/ /'bral med spyi bor bzhugs nas nyams rtogs rang spor zhig/*, etc.

a. 441-446

b. *nyams mgur* (r)/ *zhal gdams* (v).

c. Introductory note: *//yang khyung bden (= dbon) nyi ma rgyal mtshan dang dge bshes g.yung drung dpal bzang gnyis nas phyag rgya chen po'i don nyams su len tshul gyi zhal gdams* (p. 442) *dgos zer ba la ngas 'di skad byas/*.
Colophon: *ces pa'ang phyag rgya chen po'i don nyams su len thabs kyi glu gnyug ma rang shar zhes bya ba shar rdza bkra shis rgyal mtshan gyis sa mtha' dben khrod du sbyar ba re zhig rdzogs so/ /ces gsungs so//*.

d. An interesting work on the practice of the Great Seal (*Phyag rgya chen po*) written at the behest of Khyung dbon Nyi ma rgyal mtshan and dGe bshes g.Yung drung dpal bzang. The text appears as a *lam rim* of some sort, the beginning of the main practice being based on:
— mind created mental abiding (*blo byas kyi zhi gnas*),
— natural mind abiding (*rang bzhin gyi zhi gnas*), and
— ultimate mind abiding (*mthar thug gi zhi gnas*).
After training in these three phases, the practitioner should reflect on the source, abiding place and dissolution (*byung gnas thim gsum*) of thoughts which is a standard "special teaching" (*thun mong khyad chos*) of both Great Seal and Great Perfection cycles. Then the practitioner is given instructions according to his faculties — instantaneous (*gcig char*), direct (*thod rgal*) or gradual (*rim skyes*). The author actually only gives details regarding the last category. The final title of the text is given in the colophon as *The Natural Arising of the Genuine Nature,*

[179] Title taken from the colophon (p. 446).

a Song (describing) the Methods for Practicing the Principle of the Great Seal (*Phyag rgya chen po'i don nyams su len thabs kyi glu gnyug ma rang shar*).

313.
[No title, *dBu ma chen po'i don bsdus pa'i glu stong nyid rang grol zhes bya ba,*[180] starting with: *//bslu med rin chen rnam gsum la/ /mi phyed dad pas phyag 'tshal nas/*, etc.]

a. 446-451.

b. *nyams mgur* (r)/ *zhal gdams* (v).

c. Introductory note: *//yang re zhig mchog sprul g.yung drung dang khod po padma blo gros dge bshes tshe ring sogs kyis dbu ma chen po'i don nyams su len lugs kyi zhal gdams zhu zer ba la ngas 'di skad byas/.*
Colophon: *ces pa'ang dbu ma chen po'i don bsdus pa'i glu stong nyid rang grol zhes bya ba shar rdza bkra* (p. 451) *shis rgyal mtshan gyis gnas chen padma gsang gling gi ri khrod du bris pas yi ge pa bla ma don 'grub zhes pas bgyis pa'o//.*

d. A very interesting work on Great Madhyamaka (*dBu ma chen po*) which is the core of the Sūtra level of practice. The text was written at the behest of mChog sprul g.Yung drung from dBal khyung monastery, Khod po Padma blo gros and dGe bshes Tshe ring, etc. In this work, the author instructs his disciples to first meditate on the preciousness of the human body, then to train in virtuous practices, meditate on everything as being impermanent, generate a zeal for practice and reflect again and again on the sufferings of the lower realms. After taking Refuge, they should indulge in the three Trainings (*bslab pa gsum*), meditate on the four Immeasurables (*tshad med bzhi*), the six Perfections (*phar phyin drug*), etc. Then, for the main practice, they should sit in the fivefold position and concentrate on a statue, a letter, a small stone, etc., placed in front of them. In this state of concentration, they should not follow the thoughts of the three times but remain perfectly relaxed until they enter a condition of Calm Abiding. Some obstacles may arise at that level, but ultimately the practice should lead to the experience of the Wisdom of no-self (*bdag med ye shes*) and the freedom from self-grasping (*bdag 'dzin*). In

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[180] Title taken from the colophon (p. 450).

the last section of the text, the author defines the principle of the Madhyamaka as being free from falling into extremes, partialities and mental elaborations. If one practices accordingly, then the passions and the manifestations of bewilderment will gradually lessen while those of Wisdom will increase, leading to the accomplishment of the five Eyes (*spyan lnga*) and the six Potentials (*rtsal drug*) which characterizes the realization of Manifest and Perfect Buddhahood (*mngon par rdzogs sangs rgyas*).[181] The final title of the text is given in the colophon as *The Natural Freedom of Emptiness summarizing the Principles of the Great Madhyamaka* (*dBu ma chen po'i don bsdus pa'i glu stong nyid rang grol zhes bya ba*).

314.
[No title, *rDzogs pa chen po'i gsal 'debs*, starting with: *rdzogs pa chen po'i gsal 'debs cung zad 'bri ba la/ /dang po phyi'i ru shan ni dben gnas su rang nyid.../*, etc.]

a. 451-454.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. *ces pa'ang khod po padma blo gros dang rtogs ldan a bla mtshan can gyis bskul ngor sprang sgom mangga'i ming gis gsal 'debs su bris pa'o//*.

d. A short rDzogs chen text written at the behest of Khod po Padma blo gros and rTogs ldan A bla. Even though it is not stated that way, the text appears as a synthetic summary of the author's *Kun bzang snying thig* (no. 16), which is itself a technical summary of the *Precious Treasury of Space and Awareness* (*dByings rig rin po che'i mdzod*, nos. 1-2). The main themes which are covered are the practices of Disjunctions of Saṃsāra and Nirvāṇa (*'khor 'das ru shan dbye ba*), the training of the three doors (*sgo*

[181] The five Eyes are: 1. the Eye of flesh (*sha yi spyan*), 2. the Eye of gods (*lha yi spyan*), 3. the Eye of the Bests among Shens (*gshen rab kyi spyan*), 4. the Eye of Bon (*bon gyi spyan*) and 5. the Eye of Wisdom (*ye shes kyi spyan*). The six Potentials are: 1. the concrete knowledge of the eyes of the gods (*lha yi mig gi mngon par shes pa*), 2. the concrete knowledge of the ears of the gods (*lha yi rna ba'i mngon par shes pa*), 3. the concrete knowledge of karma (*las kyi mngon par shes pa*), 4. the concrete knowledge enabling one to know the mind of other beings (*'gro ba pha rol gyi sems can shes pa'i mngon shes*), 5. the concrete knowledge of miracles (*rdzu 'phrul gyi mngon par shes pa*) and 6. the concrete knowledge of the exhaustion of impurities (*zag pa zad pa'i mngon par shes pa*). For the details, see Achard, *The Four Lamps*, pp. 83-86.

gsum sbyang ba), the practice of Cutting-through Rigidity (*khregs chod*) and that of Passing-over-the Crest (*thod rgal*).[182]

315.
[No title, starting with: *skyabs bslu med pa bde chen rgyal por/ /rang rig pa nyag gcig ngang du/*, etc.]

a. 454-455.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: *// yang re zhig rtogs ldan shes rab nas ma bu rtsal gsum nyams su len tshul zhig dgos gsum pa la ngas 'di skad byas/*.

d. A short poem explaining the signification of the Mother (*ma*, the Universal Base or *kun gzhi*), the Son (*bu*, Awareness or *rig pa*) and their Dynamism (*rtsal*), and the manner in which one should practice accordingly. The poem was written at the request of rTogs ldan Shes rab.

316.
[No title starting with: *//de yang dran pa la gnyug ma'i dran pa dang/ rnam rtog dran pa gnyis yod/*, etc.]

a. 455-456.

b. *nyams mgur* (r) / *zhal gdams* (v).

c. Introductory note: *// yang dge rgan rnam rgyal tshe ring nas dran pa'i rgyun thag mi bcad zer ba de ci ltar byed nas nyams su len zer ba la ngas 'di skad byas/*.

d. A short work on the meaning of *dran pa*, usually rendered as mindfulness although it definitely conveys the idea of remembering. The author wrote it as the behest of dGe rgan rNam rgyal tshe ring and defines two kinds of mindfulness: 1. the mindfulness of the genuine [natural state] (*gnyug ma'i dran pa*) and 2. the mindfulness of discursive thoughts (*rnam rtog dran pa*). The first is the direct experience of the natural state of mind, while the second refers to the potential of arising that thoughts naturally have.

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182 This text was translated in Achard, *Shardza Miscellanea*, pp. 24-27.

317.
Man ngag rin po che a khrid kyi sngon 'gro'i tshig bshad skor gyi don gsal bar byed pa'i tshig 'grel blo gsar dga' ston zhes bya ba

a. 457-484.

b. *tshig bshad 'grel* (r) / *khrid yig* (v).

c. *ces pa'ang rang gi gam du gnas pa'i grwa slob 'ga' yis bskul ma nan tan byung ba dang/ las dang po ba la phan pa'i bsam* (p. 484) *pa'i kun nas bslang ste/ rgyal ba gong ma'i zhal gsungs bzhin/ sa bcad la sogs pa spros pa skyung nas go sla'i tshig sbyor nag 'gros byas te/ blo gros rgya mtsho ming pas/ rang gnas shar rdza'i dben khrod 'og ma dge thang padma rgyas pa'i tshal du bris pas gshen bstan dar zhing rgyas pa'i rgyu ru gyur cig/ bkra shis so/.*
This is followed by these verses composed by 'Bum dpon g.Yung drung mi pham: */man ngag khrid kyi mthar thug a khrid kyi/ /tshig bshad gsal bar byed pa'i re kha 'di/ /phyi mo 'phrul gyi spar ru bskrun pa'i skabs/ /rje btsun zhig chung rgya gor bzhi bcu phul/ /de yi dge ba gang thob pa/ /pha ma'i gtsor byas mkha' mnyam 'gro/ /las snang du kha'i mtsho brgal te/ /gdod ma'i dbyings gral 'god phyir bsngo/ /rnam dag rgyal bstan chu 'dzin las/ /rnam grol lung rtogs char rgyun gyis/ /rnam mang 'gro rgyud smin byas te/ /rnam mkhyen chu gter 'phel bar smon/ zhes pa'ang 'bum dpon g.yung drung mi pham pas shar mar smras pa dge legs su gyur cig//.*

d. This text was composed by Blo gros rgya mtsho (1915-1952), the nephew and *rgyal tshab* of Shardza Rinpoche. It explains the meaning of the verses (*tshig bshad*) to be recited for the practice of the *A khrid* preliminaries and was written with the aim of benefiting beginners in this field. The actual root-verses of these preliminary practices are to be found in vol. 10, no. 168.

The text was composed in the lower hermitage of Shardza mountain (*shar rdza'i dben khrod 'og ma*) whose full name appears here as dGe thang padma rgyas pa'i tshal, The Grove where blossom the lotuses of the Plain of Virtue. Its publication was financed with a gift of 40 Chinese rupees (*rgya gor bzhi bcu*) given by an anonymous donor at the time of preparing the actual printing of the text.

VOLUME 14 [PHA]

LHA GNYEN SHEL SGONG SOGS

This volume contains instructions on higher tantric practices intended for advanced yogis involved in the two Stages of superior tantras: the Generation Stage (*bskyed rim*) and the Perfection Stage (*rdzogs rim*). The main text of this category in this volume is the famed *Lha gnyan shel sgong* which is one of the most important tantric works written by Shardza Rinpoche.

The volume also contains instructions pertaining to the Mother Tantras (*Ma rgyud*) and in particular a commentary (no. 323) on the third Ma rgyud tantra, the *'Bras bu rdzogs sangs rgyas pa'i rgyud* (no. 322), as well as instructions on the *gCod* practice according to the Mother Tantras. It is to be noted that the melody of the invocations, etc., of the *gCod* in this Ma rgyud lineage is on the verge of disappearing. It has already been lost by the Bon pos in exile but may still be in use in Eastern Tibet, especially in the lineage of Shardza Rinpoche.[183]

318.
gSang ba sngags kyi bsnyen bsgrub las gsum rnam par 'byed pa lha gnyen shel sgong zhes bya ba

a. 1-213.

b. *Pha* (r) / *bskyed rdzogs* (v).

c. *ces gsang ba sngags kyi bsnyen sgrub las gsum gyi rnam par 'byed pa lha gnyen shel sgong zhes bya ba 'di ni/ 'chi med grub pa'i dbang po rig 'dzin gsang sngags gling pas gsung bskul gnang ba dang/ nye bar mchog sprul drung mu'i mtshan gyis khyad du bskul ba la brten nas shar rdza'i bya bral bkra shis rgyal* (211) *mtshan dri med snying po'i sdes zangs brag padma gling gi gter gnas rang byung rdo'i khong bu mtshal kha ma ru bris pa la slar yang rang slob shes rab mchog ldan nas bsnyen dgu sogs de las cung rgyas dang sbas don rnams ston nas kha gsal zhig dgos tshul gyi bskul nan bskyed pa'i*

[183] Whose own *Laughter of the Sky Dancers* (*mKha' 'gro gad rgyang*) may have played a key-role in the slow discarding of the practice of *gCod* according to the *Ma rgyud* since it is nowadays the most widely spread *gCod* practice in the Bon tradition.

rkyen gyis sngar rtsoms phyis rtsoms gnyis su song ba 'di ni phyi ma ste legs par bshad pa 'di yang bstan pa rin po che'i rgyan du 'gyur bar gyur cig/ / /sarba dā kalyā ṇaṃ bha wantu/.
This is followed by a short *par byang* written by Yid (bzhin dbang) rgyal of the Khro clan (*Khro rigs*).

d. This very important text is mainly concerned with the fundamental principles of the two Stages (*rim gnyis*), namely the Generation Stage (*bskyed rim*) and the Perfection Stage (*rdzogs rim*).[184] In the course of his explanation, the author describes in detail the phases known as propitiation (*bsnyen pa*), accomplishment (*bsgrub pa*) and activity practices (*las*). One should also note that in the last part of the work, Shardza Rinpoche summarily describes the principles of the practice of the Great Perfection.
A first version of the text was composed by the author at the request of gSang sngags gling pa (1864-1934?) et mChog sprul Drung mu, while Shardza Rinpoche was residing at Zangs brag Padma gling. Then, later on, he composed a second version at the behest of Shes rab mchog ldan, in order to clarify various points described in the text. Apparently only this later version has survived,[185] but it would not seem surprising if a manuscript of the first one were available in Shardza's hermitage. In his *Shel dkar phreng ba* (no. 31, p. 23), bsKal bzang bstan pa'i rgyal mtshan describes this text as an appendix (*cha lag*) to the instructions dealing with the two Stages in the *sDe snod mdzod* (nos. 4-7).

319.
Lha gnyen shel sgong gi zur rgyan bka' lung phyogs bsgrigs zhes bya ba

a. 215-296.

b. *zur rgyan* (r) / *bskyed rdzogs* (v).

c. *ces pa'i lha gnyen shel sgong gi zur rgyan bka' lung phyogs bsgrigs zhes pa 'di ni skyang sprul gzhan phan skal bzang don*

[184] I have discussed this text and the following one in an article entitled "Contribution aux nombrables de la tradition bon po", *Revue d'Etudes Tibétaines*, no. 4, Paris, 2003, pp. 78-146.
[185] As shown above by the colophon, the text that was included in the *Shar rdza bka' 'bum* is the second version.

ldan sogs dpon slob bdun tsam gyis mtshams sbyar ba dang/ rang dang rang 'dra rnams la phen sems kyis/ thos bsam gyi yon tan gang yang dben pa'i bstan 'dzin rin rgyal gyis dge 'phel ri khrod du bris pas 'gro kun bon sku'i rgyal sa zin pa'i rgyu ru 'gyur par kun mkhyen bla ma mchog gis byin gyis rlobs shig/ dge'o/.
Appended is a short aspiration prayer written by gShen btsun Tshul khrims dbang rgyal.

d. An appendix to the previous text, written by bsTan 'dzin rin chen rgyal mtshan in the hermitage of dGe 'phel ri khrod, at the request of seven individuals, sKyang sprul gZhan phan skal bzang don ldan being the only one mentioned in the colophon. This appendix is based on the second version of text no. 318 and gives the contents of over two hundred numerical figures which are not detailed in the root-text proper.[186]

320.
Ma rgyud thugs rje nyi ma'i khrid rim thar lam myur bgrod ces bya ba

a. 297-392.

b. *khrid rim* (r) / *ma rgyud* (v).

c. */ces ma rgyud thugs rje nyi ma'i khrid rim thar lam myur bgrod ces pa 'di bon sgo 'di la blo kha phyogs pa'i shar rdza'i bya bral tshul khrims dbang phyug dang lhun grub thogs med gnyis kyi bskul ba'i ngor theg pa chen po la mos pa lam du byed pa'i ku sā lu rig pa rang shar gyis shar rdza'i dben ri bde* (p. 392) *chen ri khrod du sbyar ba la/ thog ma'i yi ge pa ni dam pa'i dngos slob shes rab mchog ldan bdag gis sambho ṭā'i ngos las zhal bshus pas bstan 'gro'i don du gyur cig/ /dge'o// dge'o// dge'o//.*

d. This text is a complete practice manual of the Mother Tantra (*Ma rgyud*) tradition. It was written by Shardza Rinpoche in his hermitage of bDe chen ri khrod, at the behest of two yogis of the region, Tshul khrims dbang phyug and Lhun grub thogs med.
The work is divided into three main sections: 1. the preliminaries (*sngon 'gro*), 2. the main practice (*dngos*

[186] On this text, see my "Contribution aux nombrables de la tradition bon po", pp. 78-146.

gzhi), and 3. the final section dealing with the accomplishment of the benefit of other beings (*'gro don*).

The preliminaries cover the largest part of the work and describe the twelve following main points: 1. how to attend the spiritual master, 2. the meditation on the difficulty of obtaining a human body, 3. the meditation on impermanence, 4. the meditation on the unsatisfactory nature of Saṃsāra, 5. the meditation on the retribution of vices and virtues, 6. the meditation on the benefits of Liberation (*thar pa*), 7. the practice of faith, 8. the practice of Refuge (*skyabs 'gro*), 9. the generation of *bodhicitta*, 10. the confession of vices, 11. the collection of the two accumulations (*tshogs gnyis*), and 12. the contemplative practices (*dgongs spyod*) of the master (*bla ma*), the tutelary deities (*yi dam*) and the Sky Dancers (*mkha' 'gro*).

The main practice is described according to the three kinds of disciples: 1. to those of higher capacities, the teaching is explained in terms of a short quatrain extracted from the root tantra (the *gZhi ye sangs rgyas pa'i rgyud*) and said to be sufficient for them to reach Buddhahood without residue. 2. To those of medium capacities, the teaching is explained according to the principles of the Base (*gzhi*), the Path (*lam*) and the Fruit (*'bras bu*), each being divided into six modalities. In the text itself, the author directs the reader to the three main tantras (*rgyud gsum*) and the commentaries (*'grel pa*) which explain in detail the meaning of these modalities. 3. To those of lower capacities, the teachings are explained according to the Forty-Five *Thig le*s (*thig le zhe lnga*), made of the thirteen *thig le*s of the Base, the twenty-two *thig le*s of the Path and the ten *thig le*s of the Fruit.

321.
[No title, **Ma rgyud 'pho ba*]

a. 393-394

b. *'pho ba* (r) / *ma rgyud* (v).

c. */rig*[*s*] *ldan bde sgron zhes pas bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyi*[*s*] *bris pa dge'o//*.

d. A short work on the practice of the transference of consciousness (*'pho ba*) at the time of death according to the teachings of the Mother Tantras. Shardza Rinpoche

wrote it at the behest of a female practitioner called bDe sgron.

322.
gSang mchog mthar thug ma rgyud thugs rje nyi ma 'bras bu rdzogs sangs rgyas pa'i rgyud

a. 395-412.

b. *'bras rgyud rtsa ba.*

c. Ø

d. This is the third of the three root-tantras of the Secret Ma rgyud set of works which were rediscovered by Gu ru rNon rtse (b. 1136) in the later part of the 12th century. This text is concerned with the Fruit (*'bras bu*) of the Ma rgyud practice and is divided into eleven main chapters (*le'u*): 1. obtaining the Fruit in this life (*'bras bu tshe 'dir thob pa*); 2. the thirty-two [Mothers] accomplishing the welfare of beings with infinite compassion (*thugs rje tshad med so gnyis kyis 'gro don mdzad pa*); 3. the five Mothers accomplishing in non-dual union the welfare of beings (*gnyis med snyoms pa'i yum lngas 'gro don mdzad pa*); 4. the five Sky-Mothers accomplishing the welfare of beings (*mkha' yi yum lngas 'gro don mdzad pa*); 5. the five Space-Mothers accomplishing the welfare of beings (*dbyings kyi yum lngas 'gro don mdzad pa*); 6. the five Abyssal-Mothers accomplishing the welfare of beings (*klong gi yum lngas 'gro don mdzad pa*); 7. the identification of Wisdom and the natural access to the state of one-pointed Great Bliss (*ye shes ngos bzung rtse gcig bde chen ngang la cog gis bzhag pa*); 8. the purification of discursive thoughts within the Base (*rnam rtog gzhi la dwangs ba*); 9. the decisive understanding according to which everything partakes of the state of Single Flavor (*thams cad ro gcig ngang thag chod pa*); 10. the teachings of the Great Vehicle of Non-Meditation enabling the yogi to abide in the state of Great Bliss (*bde chen ngang la gnas pa sgom med theg pa chen po*); and 11. the explanation of the signs indicating the obtainment of the Fruit (*'bras bu thob pa'i rtags bstan pa*).

323.
'Bras bu rdzogs sangs rgyas pa'i rgyud kyi dgongs 'grel rnam par nges pa gsang ba mthar thug nyi zer drwa ba zhes bya ba

a. 413-517.

b. *dgongs 'grel* (r) / *ma rgyud* (v).

c. *ces pa'ang 'bras bu'i rgyud 'di nyi gu ru rnon rtses gter las thon nas slar shin tu gnyen pas mkha' 'gro rgya mtshos gnyer nas gsang ba yang gab tu song ba la/ dmu gshen nyi mas kyang dbu'i ldeb tshal de las ma gzigs pas de la lam rgyud kyi 'bras bu sbyar nas 'bras bu'i rgyud kyi dgongs 'grel nyi ma'i 'khor lo bya ba rtsoms nas spel bar mdzad pa ding sang yang bzhugs pa la/ rgyud 'di nyid spel ba'i dus la bab tshe mkha' 'gro ma rnams kyis sman ri'i mkhan chen nyi ma bstan 'dzin gyi phyag tu sprad pa lcang sprul bon dbyings mtshan gyis mdo gam smad du khyer ba la/ bdag shar rdza'i bya bral bkra shis rgyal mtshan gyis dpe lung dang* (515) *bcas pa lag tu son pa'i mod la/ dbal khyung gter ston gsang sngags gling pas 'grel pa mdzad dgos gsungs pa'i rjes dmu rdo g.yung drung spung rtse'i nyer 'dab gsang chen ri khrod du yod skabs su/ blo sna yi dam 'dis phrog pa'i rnal 'byor tshul khrims dbang phyug nas 'grel pa mdzad dgos kyi bskul ba byung ba'i nub mo rmi lam du/ mi ngo phyed dkar phyed dmar can za 'og dmar khra'i gos gon pa zhig byung nas cha lang gcig la 'brug stong gi ri mo yod pa zhig bdag la phul te/ nga ni g.yung drung lha gnyen yin/ 'di nas lho phyogs ma ṇi'i ke'u tshang du byon dang bde mchog dkyil 'khor rang byon du yod zer nas bdag la mtshan bstod/ phyi dri med snying po/ nang 'jigs med dbang po/ gsang ba rig pa rang shar zer ba'i gsol 'debs lta bu zhig phul snang byung nas nang mo grogs mched tshul khrims dbang phyug la mdang rmi lam mtshar po zhig rmis byas pas gang rmis zer ba la rjes nas bshad chog byas nas gsang ste/ rten 'brel legs snyams nas 'grel pa rtsom pa'i dam bcas nas/ dbu 'dzug ste rtsom pa'i 'phro cung zad lhag yod skabs su/ rje 'brug gi* (p. 516) *gdung las son pa'i khro tshang sprul sku g.yung drung mthong grol nas bskul bar mdzad pa la brten nas rtsom pa mthar phyin bgyis pa'i yi ge pa ni shar rdza'i bya bral lhun grub thog*[s] *med kyis bgyis pa bstan pa rin po che'i rgyan du 'gyur bar gyur cig/ //tha tshan mu tsug smrar (= smar) ro//.*

d. A detailed commentary on text no. 322, which Shardza Rinpoche wrote in 1907 at the behest of several individuals, including gSang sngags gling pa and Tshul khrims dbang phyug. There existed already a commen-

tary on this tantra written by dMu gshen Nyi ma rgyal mtshan (b. 1360)[187] entitled *dGongs 'grel nyi ma'i 'khor lo* which eventually reached the hand of the sMan ri abbot Nyi ma bstan 'dzin (b. 1813).[188] Its full title is *'Bras bu rdzogs sangs rgyas pa'i rgyud kyi dgongs 'grel/ rnam 'byed nyi ma'i 'khor lo gsang ba gter gyi thigs pa zhes bya ba*.[189] It is much shorter than the present work, a fact which certainly explains the request of Shardza's disciples.[190] Nyi ma rgyal mtshan's text was thus handed over (through the blessing of the Sky Dancers) to Nyi ma bstan 'dzin who gave it to lCang sprul Bon dbyings rin po che.[191] The latter brought it to Eastern Tibet and Shardza Rinpoche received its "reading authorization" (*dpe lung*) either from him or a disciple of his. Then, dBal khyung gter ston gSang sngags gling pa exhorted him to write a commentary on the root-text and after this request, as he was residing in the gSang chen ri khrod next to Mount dMu rdo g.yung drung spung rtse, Tshul khrims dbang phyug who was much versed in the *Ma rgyud* cycle of teachings and who had gSang mchog mthar thug as his *yi dam*,[192] exhorted him similarly. The following night, Shardza Rinpoche had a dream in which he saw a deity dressed in multi-colored silk who said he was g.Yung drung lha gnyen. This minor deity of the *Ma rgyud* cycle told him that in the southern direction, there is a Bud-

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[187] Nyi ma rgyal mtshan was the founder of the Khri brtan nor bu rtse monastery in Tibet. He is mostly associated with the practice of the *Ma rgyud* and has left a number of important works on the subject. His collected works are said to cover at least twelve volumes.

[188] The existence of dMu gshen's commentary was already noted by Dan Martin in *A Catalogue of the Bon Kanjur*, p. 279.

[189] It is included in 2nd edition of the *Bon gyi brten 'gyur chen mo*, vol. 151, pp. 1-39.

[190] In the postface (p. 39) of his work, Nyi ma rgyal mtshan states that even though the original *gter ma* texts discovered by Gu ru rnon rtse are perfect, there were very few explanations regarding this *Tantra of the Fruit* (*'Bras bu rgyud*). So he decided to compile a commentary based on the texts associated with the *Lam mngon sangs rgyas pa'i rgyud* and add his own elaborations (*spros pa*). He was apparently satisfied with the result and styled his work as an "authentic commentary on the principles of Suchness" (*yang dag par de kho na nyid kyi don 'grel*).

[191] His full name is lCang sprul sprul sku Bon dbyings rdo rje or sPrul sku 'Gyur med Bon dbyings rdo rje, who was somehow associated with Kaḥ thog (this would probably explain the rather ecumenical nature of his name). I have no other information on him at present and can't explain his relation to mKhan chen Nyi ma bstan 'dzin, except that he was the latter's disciple.

[192] gSang mchog mthar thug is the main figure in the *Ma rgyud* cycle of instructions.

dhist pagoda marked with *ma ṇi* mantras where there is a spontaneously arisen maṇḍala of bDe mchog. This seems to have appeared as quite auspicious to Shardza Rinpoche.[193] The next day, he started to write the text which he completed later on at the request of Khro tshang sprul sku g.Yung drung mthong grol.

The rDzogs chen perspective given by Shardza Rinpoche in this commentary is clearly consistent with the rest of the *Ma rgyud* literature, as can be seen by the importance of rDzogs chen conceptions in the three root-texts of the Mother Tantras.

324.
gSang sngags ma rgyud gnyan sa lam khyer gyi/ /gcod kyi khrid yig bdud bzhi tshar gcod

a. 519-546.

b. *gcod khrid* (r) / *gnyan lam* (v).

c. */ces ma rgyud kyi gnyan sa lam khyer gyi gcod khrid bdud bzhi rtsad gcod ces pa 'di nyid rang gi dbon skyes blo gros rgya mtsho dang/ gling sprul tshe dbang g.yung drung/ a mdo ba ngag phrin/ bzod pa sogs kyi bskul nas/ shar rdza'i bya bral bkra shis rgyal mtshan gyis rang lo don lnga'i thog tu/ shar rdza g.yung drung lhun po'i ri khrod 'og ma/ dge thang padma rgyas pa'i skyed tshal gyi dben khrod du bris pa'i dge bas 'gro kun byang chub bgrod pa'i rgyur gyur cig bkra shis so/ /dge'o//.*
Appended is the following short colophon written by the donor (Jo btsun tshe dbang) who paid for the printing of the text: *par 'di bde chen padma rgyas pa'i skye tshal du/ jo btsun tshe dbang bdag gi yon phul dge/.*

d. A commentary on the *gCod* instructions of the *Ma rgyud* cycle. The text was written by Shardza Rinpoche at the age of 75 (in 1933, one year before he reached the Rainbow Body), at the request of his own nephew Blo gros rgya mtsho, Gling sprul Tshe dbang g.yung drung, Ngag phrin and bZod pa from A mdo. These instructions belong to the sixth chapter of the *Lam mngon sangs*

193 The deity offered him a prayer in which Shardza Rinpoche is addressed with three names: i. Dri med snying po as his outer name; ii. 'Jigs med dbang po as his inner name; and iii. Rig pa rang shar as his secret name.

rgyas pa'i rgyud, whose chapters are individually commented.[194]

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[194] With the exception of the Bardo chapter. Lopön Tenzin Namdak has given an oral commentary based on this chapter in Triten Norbutse Monastery in Kathmandu, in 1999.

VOLUME 15 [BA]

SHAR RDZA DANG ZLA GRAGS RNAM THAR

This volume contains two biographies. The first one is the extended *rnam thar* of Shardza Rinpoche, while the second is the biography of his disciple Zla ba grags pa. Both works were authored by dBra ston sKal bzang bstan pa'i rgyal mtshan and included in the *Collected Works* at a later date.

325.
rJe btsun bla ma dam pa nges pa don gi g.yung drung 'chang dbang dpal shar rdza pa chen po bkra shis rgyal mtshan dpal bzang po'i rnam par thar pa ngo mtshar nor bu'i phreng ba thar 'dod mkhas pa'i mgul rgyan zhes bya ba

a. 1-597.

b. A (r) / *shar rdza pa'i rnam thar* (v).

c. *ces rje btsun bla ma dam pa bka' drin mtshungs pa med pa nges pa don gyi g.yung drung 'chang chen mtshan brjod par bka' ba rgyal dbang shar rdza pa chen po bkra shis rgyal mtshan dpal bzang po'i sku gsung thugs kyi rtogs pa brjod pa ngo mtshar nor bu'i phreng ba thar 'dod mkhas pa'i mgul rgyan zhes bya ba 'di ni/ sngar nas rje bla ma'i rnam thar gsol 'debs dang 'brel bar phyi nang gsang ba'i rnam par thar pa mdor bsdus pa tsam zhig rang gis bkod zin pa yi na'ang/ slar yang rje nyid kyi sku dbon rgyal tshabs (= tshab) rin po che blo gros rgya mtsho mchog gi zhal snga nas nan bskul gyi gnang ba mdzad pa dang/ bal po'i yul nas byung ba'i* (596) *kun spang sems dpa' chen po gangs ri ba bla ma bstan 'dzin rgyal mtshan gyi gung gis rje bla ma'i rnam thar rtsa thor 'khod pa de nyid gnang nas slar yang rnam par thar pa rgyas pa zhig rtsom dgos zhes zhus 'degs mtshams sbyar dang bcas phral la bong ba gser gzigs kyis sgo nas bskul mnan cher gnang ba la brten nas rang gnas dbra khyung sā la'i ljongs kyi sgrub sde byang chub gling du dbu brtsams nas ci rigs su bris pa'i 'phro cung zad 'gyang ste lus pa las/ slar yang rje nyid kyi bstan pa'i sbyin bdag chen po rgya rong brag steng khyung rngam rgyal sa nas dgung rje rgyal po nyi ma dbang ldan sku mched dang/ mchod gnas bla ma dam pa drang srong*

dge ba'i bshes gnyen shes rab ye shes dang/ phyag mdzod chen mo ya ru bsod nams phun tshogs sogs kyis kyang lan du mar ched du bskul ba yid la bcags te/ dpal ldan bla ma dam pa de nyid kyi bka' 'bangs rnams kyi tha chung khod spungs blo gros thogs med kyi gdung las skye ba thob pa'i gshen gyi drang srong bya bral ba bskal bzang bstan pa'i rgyal mtshan zhes ming du 'bod pas hor nyag gi mtshan dge bshes g.yung drung bstan 'dzin gyi gdan sa gzhi dgong smin grol gling gsar btab mdzad pa'i gtsug lag khang gi dbu rtser/ sa mo glang gi lo'i mchu zla dkar phyogs (597) *kyi yar tshes mchog tu dge ba'i nyin grub par bgyis pa ste/ de'i dge bas bdag sogs skye ba'i phreng ba kun tu rgyal ba gnyis pa dpal shar rdza pa chen pos mnyes bzhin rjes su bzung nas zung 'jug sku bzhi'i go 'phang myur du thob pa'i rgyur gyur cig/*

This is followed by the following verses celebrating the composition of the work: */phyogs dus rgyal dang de sras bsam yas kyi/ /rnam thar bye ba'i phung po gzhal med pa/ /'dzin mdzad sum ldan rig pa 'dzin pa'i sku/ /kun mkhyen grub pa'i dbang phyug mchog des skyongs/ /gang gi gsang gsum yon tan nam mkha'i mdzod/ /rmad byung rtag khyab lhun gyis grub pa'i dpyid/ /bsam mi khyab pa'i rnam thar zla med pas/ /rdzogs smin sbyangs pa'i phrin las rgya che'i sgo/ /tshur mthong blo yi ra bar brgal mod kyang/ /gang gang 'dul la de der nyer 'tshams bzhin/ /cha shas rtogs pa brjod pa'i phyi mo'i 'phrul/ /skal bzang dad pa'i gsos su bskrun par byas/ /rnam dkar 'di'i mtshon dus gsum dge tshogs bcas/ rnam mang 'gro ba'i las nyon kun bcil nas/ /rnam byang rdzogs pa'i rgyu ru yongs bsngo bas/ /rnam kun mchog ldan dpal la rtag spyod shog/ //sarba mangga lam//*

d. The extended (*rgyas pa*) biography of Shardza Rinpoche written by bsKal bzang bstan pa'i rgyal mtshan in 1949 (*sa mo glang*) after the writing of no. 363 which represents the "Biography in the form of a prayer" (*rnam thar gsol 'debs*) composed by the same author and dealing with the outer, inner and secret aspects of the biography. Several individuals took part in the request, including the regent (*rgyal tshab*) Blo gros rgya mtsho (1915-1952), and Bla ma bsTan 'dzin rgyal mtshan from Nepal who exhorted the author to develop the scattered pieces of biography into an extended one. bsKal bzang bstan pa'i rgyal mtshan started the work in his monastery of Byang chub gling and later pursued it at the request of the rGya rong king Nyi ma dbang ldan and his brother, his spiritual preceptor Shes rab ye shes, and the treasurer bSod

nams phun tshogs. He completed the work as stated above in 1949 in sMin grol gling at the frontier of Hor and Nyag rong, the main site associated with g.Yung drung btsan 'dzin, one of the famed disciples of Shardza Rinpoche.

The text itself is a year by year rendering of Shardza's life covering his previous existences, the manner in which he spent his youth in spiritual training, the practices he performed during the main part of his adult life, and the way in which he taught and diffused his teachings in the later part of his life, including his ultimate realization of the Rainbow Body (*'ja' lus*). This work is the one which is summarized in Part One above.

326.
rJe btsun bla ma 'ja' lus pa chen po dbra sras kun bzang nam mkha'i snying po'i rnam par thar pa ngo mtshar ud 'bar me tog ces bya ba

a. 599-731.

b. *a* (recto) / *zla grags rnam thar* (verso)

c. *ces grub dbang 'ja' lus pa mchog chen po kun bzang nam mkha'i snying po'i rnam par thar pa 'di ni sngon nas yang ston chen po'i gdung son bla ma gangs ri pa bya btang sems dpa' chen po bstan 'dzin dbang rgyal rin po che'i zhal snga nas rang la bong ba gser gzigs kyi dgongs pas ring mo'i dus nas ched du bskul ba yid la bcags na'ang rim 'byangs su gyur pa las/ slar yang rje btsun de nyid kyi sku'i gam du bcar ba'i gus zhabs pa bla ma thugs sras rnal 'byor gyi dbang phyug tshul khrims 'od zer dang drang srong dam pa skal bzang blo gros zung nas nan tan chen pos bskul ma gnang ba dang/ phyis nas rgyal bzang mchog sprul blo gros mtha' yas dang mgar grong sprul sku g.yung drung bstan rgyal nas gsal 'debs gnang ba rnams kyi ngor/ khod spungs blo gros thogs med kyi gdung son bya bral mkhan ming pa gshen bstan bskal* (p. 731) *bzang bstan pa'i rgyal mtshan nas rje rin po che g.yung drung bstan 'dzin khu dbon gyi gdan sa bkra shis smin grol gling gi dgon gsar gyi gtsug lag khang du 'ol spyi dang pho tshod kyi bsam sbyor gyis ma bslad par 'dus gsal go bde ba'i tshal du/ rje bla ma ~ gang nyid phung khams rags pa 'od lus su yal nas lo bcu bzhi lo pa'i sa glang zla ba gnyis pa'i yar tshes nas dbu brtsams te dkyus thog gcig tu rdzogs par sbyar ba 'dis kyang 'gro rnam kun bzang bla ma mchog gis rjes su 'dzin pa'i rgyur*

cig/ sarba mangalaṃ/. This is followed by an appended prayer in ten verses which has not been transcribed here.

d. Zla ba grags pa (1882-1935) was a very famous disciple of Shardza Rinpoche, probably the most famous since he realized the Rainbow Body in 1935 (*shing phag*), a few months after Shardza himself reached the same result. He was the son of the famed *gter ston* dBra btsun bsTan 'dzin dbang rgyal (1832-1894?) and one of the main disciples of the 5th Kun grol rin po che (gTer ston bDud 'dul gling pa) from whom he obtained the transmission of numerous rDzogs chen teachings.

He received the name of Zla ba grags pa from his father bsTan 'dzin dbang rgyal and also later from the sMan ri abbot gShen bstan Tshul khrims dbang rgyal. On another occasion, he received from Shardza Rinpoche the name gZhan phan snying po. His secret name, (Kun bzang) Nam mkha'i snying po, was given by his father when he was initiated into the practice of Tantras.

Zla ba grags pa also studied under the guidance of Khro sprul g.Yung drung mthong grol, an important patriarch of the Bon gsar movement who taught him the traditions of sPrul sku Blo ldan (b. 1360), Mi shig rdo rje (b. 1650) and Sangs rgyas gling pa (Byang chub rdo rje, 1705-1735). However, the core of his training was done during a five-year retreat (from the age of 17 to 22) at the bDe chen ri khrod hermitage, under the guidance of Shardza Rinpoche himself.

Zla ba grags pa was also known as a Treasure revealer (*gter ston*) but he did not transcribe the texts he discovered with a couple of exceptions.[195] One of his *gter ma* — a statue of Dzambhala — was given to Shardza Rinpoche.

Among his disciples appear some of the most important figures who gravitated around Shardza Rinpoche, gSang sngags gling pa, etc., such as:

- Shes rab mchog ldan who was one of the main disciples of Shardza Rinpoche and his favorite scribe;

[195] Notably a short version of the popular *bSam pa lhun grub* cycle and a *gCod* text entitled *Thugs rje kun sgrol gyi zab gcod*. At the time of writing this note, I have not been able to locate any of these, nor any other work by Zla ba grags pa. They may be accessible in collections I have not consulted. However, his biographer has collected some of Zla ba grags pa's songs of spiritual realization and has included them in the present biography.

— Tshul khrims rgyal mtshan, an important lineage holder of the dBra clan;
— rNam rgyal grags pa, another representative of the dBra lineage;
— Drang srong Tshul khrims 'od zer who came from Hor yul and who was Zla ba grags pa's foremost disciple;[196]
— sKal bzang blo gros, a hermit from gTo mda' ri khrod;
— sPrul sku Blo gros mtha' yas who was an emanation of rGyal bzang mchog sprul (Tshul khrims dbang rgyal);
— g.Yung drung bstan rgyal, a *sprul sku* from mGar grong recognized as an emanation of g.Yung drung ye shes from dGe bshes monastery;
— Tshe dbang bstan 'dzin, an important recipient of tantric and rDzogs chen teachings;
— bDe chen dbang mo, gSang sngags gling pa's consort;
— sNying rje bzang mo, a tantric female practitioner, etc.

This biography was written by dBra ston sKal bzang bstan pa'i rgyal mtshan at the behest of Tshul khrims 'od zer (the foremost disciple of Zla ba grags pa), sKal bzang blo gros, Blo gros mtha' yas of rGyal bzang, and mGar grong sprul sku (g.Yung drung btsan rgyal). It was written in 1949 (*sa glang*), fourteen years after Zla ba grags pa's realization of the Rainbow Body (*'ja' lus*) in 1935 (*shing phag*). dBra ston did not have access to extensive biographical notes (*rnam thar zin tho*) for elaborating this biography (p. 727) but he asked questions to direct disciples of Zla ba grags pa who supplied informations. However, he could not complete a "year by year" account and therefore organized the biography according to the main events liable to occur in the spiritual life of a master. These form a standard structure including birth, spiritual training, specific liberating experiences, etc. The present biography also includes a section on how he discovered Treasures (*gter ma*), etc.

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[196] He notably assisted his master in the revelation of at least one of his *gter ma* containing a small *rdo rje* and the yellow scroll (*shog ser*) containing the abridged version of the *bSam pa lhun grub ma* prayer mentioned in the previous note and called the *Gu ru'i bsam lhun nyung ngu* (p. 664).

VOLUME 16 [MA]

sNA TSHOGS SKOR

This sixteenth volume should be regarded as a supplementary one since it does not include any work by Shardza Rinpoche. Rather, it contains texts by mNyam med Shes rab rgyal mtshan and others, most of them being works that Shardza used in his curriculum of teachings, to which he often referred or that he regarded as important for the training of his disciples. This must be the reason for the inclusion of these texts in the present set and this inclusion is due to his *rgyal tshab*, Blo gros rgya mtsho (1915-1952). The genres covered in this volume are quite various: biography (no. 327), prayer (no. 328, actually a commentary to a very famous prayer), texts associated with tantric practices (nos. 329-330), with the Madhyamaka View (nos. 331-332), texts on the gradation of Vehicles (nos. 333-334) and monastic discipline (no. 335).

327.
rJe rin po che'i rnam thar mdor bsdus skal ldan dwangs ba 'dren byed ngo mtshar padmo stong ldan zhes bya ba

a. 1-28

b. *rje rin po che'i rnam thar* (verso).

c. */zhes rgyal ba gnyis pa mnyam med 'gro ba'i mgon po shes rab rgyal mtshan gyi rnam par thar pa'i legs bshad mdor bsdus pa skal ldan dwangs ba 'dren byed ngo mtshar padmo stong ldan zhes bya ba/ /sgo rigs kyi mkhan ming nyi ri shel zhin du 'bod pa bdag gis/ /bka' 'gyur lha khang gsar bzhengs kyi log ris su rnam thar bkod bde ba'i ched du/ /rnam thar 'dra min gsum la sogs/ /lung rigs mtha' dag nas btus te sgrigs pa/ /dge des mnyam med bla ma'i byin rlabs sems la 'jug pa'i rgyur gyur cig/ /tha tshan mu tsug smar ro//.*

d. This work is a short versified biography of rJe rin po che (mNyam med Shes rab rgyal mtshan, 1356-1415) written by the Abbot Nyi ma bstan 'dzin (b. 1813) whose name appears in the colophon in zhang zhung language as Nyi ri shel zhin. The sGo clan to which Nyi ma bstan

'dzin belonged is one of the ancient tribes of Tibet.[197] To compile this version, the Abbot used three different biographies which were stored in the bKa' 'gyur lha khang of sMan ri monastery.[198] According to him, Shes rab rgyal mtshan was an emanation of the Victorious Bye brag dngos med, the Buddha of the western direction.[199]

In general, the biography of a master can be told according to various modes (such as outer, inner, etc.) or according to the Sūtra tradition or to the Tantra tradition, etc.[200] In the present text, Nyi ma bstan 'dzin starts by describing Shes rab rgyal mtshan's previous births according to the Tantra tradition (*sngags lugs*), listing the following series of rebirths (*skyes rabs*):

— Shes rab rgyal mtshan was first considered to have manifested as the Wisdom Buddha 'Jam dpal sMra ba'i seng ge.[201]
— He then manifested in rGyal mkhar ba chod as Mi lus bsam legs, an important master in the transmission of tantric teachings such as Ma rgyud in the land of men.[202]
— Then, he took rebirth in rTag gzigs (var. sTag gzigs) as Li mur gtsug phud, an important translator of sTon pa gshen rab's teachings.
— He then appeared in Dang ra g.yu bun as Sad ne ga'u, a very ancient figure who played a great role

[197] See Stein, *Les tribus anciennes des marches sino-tibétaines*, p. 12, 13, *passim*. The sGo/rGo is often associated with the *zhang* or maternal uncle and is sometimes styled as *zhang po lha rigs* rGo (see Yeshe De Project, *Ancient Tibet*, p. 114). This clan is also linked to Mi nyag as seen in various local myths (*Ancient Tibet*, p. 131).

[198] This is the temple which hosted the canonical texts of the *bKa' 'gyur* and probably other collections. It does not appear on the sMan ri map included in P. Kvaerne, "Remarques sur l'administration d'un monastère bon-po", JA, 1970, pp. 187-192.

[199] He is one of the Five Buddhas of the Five Clans or Families (*rigs lnga*) and appears iconographically as being of red complexion, having one face and two arms holding a copper scepter and a coral wheel. His *yum* is the Goddess of Fire (*me yi lha mo*) of similar red complexion.

[200] There are obvious echoes or links between the outer mode (*phyi ltar*) and the sūtra tradition (*mdo lugs*) on the one hand, and the inner mode (*nang ltar*) and tantra tradition (*sngags lugs*) on the other hand.

[201] sMra ba'i seng ge was probably one of the most important *yi dam* practiced by Shes rab rgyal mtshan. On its origin and practice in monastic context, see An. *sMra seng bsgrub pa'i skor, Bon sgo*, no. 5, 1991, p. 75 *et seq.*

[202] See the biography of Mi lus bsam legs in Dan Martin, *Mandala Cosmogony*, pp. 35-50.

in the transmission of Bon teachings in Zhang zhung;
- He then had two simultaneous rebirths, appearing in India as Gar ba Pra ti and in China as rGya bon Zing pa mthu chen.
- Then in gNam mtsho, he appeared as sTong rgyung mthu chen, a central figure in the Tantric and rDzogs chen lineages.
- His ultimate rebirth according to this biographic mode was that of his own incarnation as Shes rab rgyal mtshan.

According to the Sūtra tradition, his rebirths were the following ones:
- He appeared as gTsug gshen rgyal ba, an important abbot who attended sTon pa gshen rab's teachings.
- Then, he took rebirth as Sog ston Khri 'bar tshul khrims who upheld the teachings of the monastic discipline.
- After this, he manifested as Me ston Shes rab 'od zer (1058-1132), who diffused the teachings of Sūtras throughout Tibet.
- Then, he incarnated as g.Yor me grags pa'i dpal, often called g.Yor po me dpal (1134-1168), an important patriarch in the tradition of the monastic discipline but also of rDzogs chen (in particular as a compiler of the *A khrid* teachings elaborated by rMe'u dGongs mdzod [1038-1096]).
- Then, he manifested as 'A zha Blo gros rgyal mtshan who also played a key role in the tradition of monastic discipline, as well as in that of Tantra and rDzogs chen.
- He then appeared as Bru ston bSod nams rgyal mtshan, an important patriarch in the Bru lineage of Bon teaching.
- His last manifestation was that of his own incarnation as Shes rab rgyal mtshan.

The remaining sections of the text concern the biography proper which the Abbot organizes according to five headings: 1. the manner in which Shes rab rgyal mtshan took birth; 2. the manner in which he trained in listening to the teachings and in reflecting on their meaning; 3. the manner in which he altruistically strove for the sake of

the teachings and of sentient beings; 4. the manner in which he passed away; and 5. his disciples and successors.

Usually, we read that Shes rab rgyal mtshan passed away as he was teaching *Zhang zhung snyan rgyud* but here in the fourth section, we learn further details saying that he passed away as he was teaching the *gCer mthong lta ba'i khrid* from the *Bru rgyal ba'i phyag khrid* (p. 23-24). This cycle is the practice manual of the *Zhang zhung snyan rgyud* and the text of the *gCer mthong lta ba'i khrid* corresponds to chapter IV of this cycle, dealing with the practice of Cutting-through-Rigidity (*khregs chod*).[203]

328.
bsTod phyag sku gsum lhun grub kyi tshigs 'grel bde chen thar lam bsgrod pa'i them skas

a. 29-44.

b. *gsol 'debs 'grel* (verso).

c. */zhes rje rin po che'i bstod phyag sku gsum lhun grub kyi tshigs 'grel bde chen thar lam bsgrod pa'i them skas zhes bya ba 'di yang/ /mnyam med sman ri ba'i rjes 'bring yongs kyi tha shal ba nyi ma bstan 'dzin dbang gi rgyal por 'bod pa bdag gis/ /mnyam med bla ma'i mdzad pa'i 'phrin las/ /che ba'i yon tan la/ /dad pa'i spu long rab tu g.yos pa'i/ /lha phyag lan brgyad btsal te bgyis pa dge gyur cig/ /dge'o// //.*

d. Another composition by Abbot Nyi ma bstan 'dzin dbang gi rgyal po commenting on one of the most widespread prayer recited every morning and evening by all Bon po monks and called in its abbreviated title the *sKu gsum lhun grub ma*, the prayer to the spontaneously accomplished Three Bodies of Shes rab rgyal mtshan. This prayer consists of the four following verses: *bde chen rgyal po kun bzang rgyal ba 'dus/ mi mjed gzungs ldan shes*

[203] This expression (*khregs chod*) is however not used in this cycle, nor that of *thod rgal* although the corresponding practices are actually described at length in its pages. According to text no. 335 (pp. 442-443), Shes rab rgyal mtshan had completed the teachings on the preliminary practices (*sngon 'gro*, i.e., the *Bon spyod dgu rim*) and was on the verge of completing the *gCer mthong lta ba'i khrid* (there is actually another chapter in between those two works, called *Zab mo gnad kyi gdams pa dngos gzhi* or *Khrid rim lag len* depending on editions) when he said that as Yar me ba (Me ston Shes rab 'od zer) passed away during a teaching, he would now do the same as well.

rab smra ba'i seng/ 'dzam gling bon gyi gtsug rgyan mnyam med pa/shes rab rgyal mtshan zhabs la gsol ba 'debs/. The first of these verses concerns the Absolute Body (*bon sku*) emanation of Shes rab rgyal mtshan as Kun tu bzang po rGyal ba 'dus pa;[204] the second refers to his Perfect Body (*rdzogs sku*) manifestation as Shes rab sMra ba'i seng ge, the God of Wisdom (*ye shes kyi lha*); the third refers to the Emanation Body (*sprul sku*) in which he appeared during his life; and the fourth line is the formulation of the prayer proper.

329.
gSang don rnam 'byed 'phrul gyi lde mig ces bya ba

a. 45-82.

b. *tsha/ gsang don rnam 'byed* (r) / *mnyam med bka' 'bum* (v).

c. *ces pa'i tshul 'di ni/ /gshen gyi drang srong shes rab rgyal mtshan gyis/ /dben gnas sman ri'i khrod du sbyar ba dge'o// //dge legs 'phel// //*[ḍākinī script] *//bkra shis shog//*.

d. This is a very important verse work composed by mNyam med Shes rab rgyal mtshan in sMan ri and still studied nowadays in depth by monks for their *dge bshes* degree.[205] As a kind of summary of the *rGyud gsang ba bsen thub*, it explains the tantric path, including rDzogs chen teachings described in an abbreviated form.[206] In fact, the text gives a sort of combined approach of Tantra and rDzogs chen and is based on important sets of works which are mentioned by the author on pp. 48-50.[207] The intent of the author is to explain the real phases of actual practice according to the scheme of the Base, the Path and the Fruit (*gzhi lam 'bras bu'i sgo nas bshad*, p. 50) and this is precisely how the work is described in one of its most famous commentaries, the *Thar lam gsal ba'i sgron ma* by Yongs 'dzin Tshul khrims rgyal mtshan.[208]

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[204] On this aspect, see Kvaerne, *The Bon Religion of Tibet*, pp. 30-31, 60-61.

[205] This is included in volume VI of the modern *dge bshes* cursus held in Menri (Dolanji) and Triten Norbutse (Kathmandu) monasteries.

[206] The *gSang ba bsen thub* is one of the most important works of the Bon po tantric literature and plays a role similar to that of the *Guhyagarbha* in the rNying ma tradition.

[207] These include the *Gab pa dgu skor* and other works associated with the *Sems sde* tradition.

[208] Included in the 2nd edition of sMon rgyal lha sras' *Bon gyi brten 'gyur chen mo*, vol. 227, pp. 1-357. In this text Tshul khrims rgyal mtshan rin po che

Its title (and consequently its main themes) is to be understood as follows:

- — the term *gsang* (Secret) refers to the Secret Formulas (*gsang sngags*) or Tantric teachings (which one must understand here as higher tantric teachings);
- — *don* (Meaning, principle) refers to the profound principles (*zab mo'i don*) of these tantric teachings;
- — *rnam 'byed* (analysis) refers to the analytical description of the themes (*brjod bya*) developed in such Secret Formulas;
- — *'phrul gyi lde mig* (Magical Key) refers to the capacity — that this treatise gives to the practitioner — similar to opening the lock of a treasure house and enjoying its contents.[209]

The gradual progression on the path is clearly defined in the text where the author states that: 1. through the practice of the Generation Stage (*bskyed rim*), the adept is able to gain control over his own mind (*sems bzung*); 2. through the practice of the Perfection Stage (*rdzogs rim*), he accesses the equality of his own nature (*mnyam par bzhag*); and 3. through the practice of the Great Perfection (*rdzogs pa chen po*) he transcends (*la bzla*) all limitations and thus reaches the ultimate state of Contemplation. To reach such a stage, all grasping and attachments to the experiences of bliss (*bde*), clarity (*gsal*) and non-discursiveness (*mi rtog pa*) have to be thoroughly eradicated (p. 70).

330.
gSang ba'i dam tshig gi rnam dbye gsal ba 'od kyi rgyan zhes bya ba

a. 83-102.

b. *dam tshig rnam bshad* (r) / *mnyam med bka' 'bum* (v).

c. *ces pa'i tshul 'di ni gshen gyi drang srong shes rab rgyal mtshan gyis/ /bkra shis sman ri'i khrod du sbyar ba dge'o// dge'o// dge'o//*. Editor's colophon: *shes bya kun mkhyen mnyam med bla ma'i bka'i/ /rab tu 'phel ba'i ma ma 'phrul gyi par/ /rgyal bstan 'phel zhing rgyas pa'i rgyu 'gyur slad/*

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states that the work is a treatise which defines the principles of the Base, the Path and the Fruit of the great Vehicle of Secret Mantras (p. 20: *gsang sngags theg pa chen po'i gzhi lam 'bras bu'i don gtan la phab pa'i gzhung*).

[209] Tshul khrims rgyal mtshan, *op. cit*, p. 20.

/mtshan gzhi tsam du shar rdza'i rgyal tshabs (= tshab) pas/ /tshogs sbyor dad pa'i rdzas las gsar du bskrun/ /de yi dge bas rgyal bstan rtag rgyas te/ /snyigs ma'i log spyod rmeg med rab zhi zhing/ /rdzogs ldan gsar ba'i dga' ston 'phel ba dang/ /'gro rnams nges legs gtan bde'i dpal thob shog/ //tha tshan mu tsug smar ro//.

d. This short work by mNyam med Shes rab rgyal mtshan analyses the various engagements or pledges (*dam tshig, samaya*) that any qualified practitioner should maintain. The text is explicitly centered around the secret engagements (*gsang ba'i dam tshig*) that should be carefully kept as these are of utmost importance for progressing in the practice of the Generation and Perfection Stages (p. 85). The text is in part based on the *Root-Tantra* (*rtsa rgyud*) which is the *gSang ba bsen thub* but it seems the author used a different version of the text as it has come down to us.[210] The main contents of the text are divided into three parts: the cause or reason for maintaining these *dam tshig*; their nature; and their necessity. In the *Shar rdza bka' 'bum* an important chapter of the *dBying s rig mdzod* deals with the analysis of these *dam tshig*.

The editor's colophon shows that this version of the text was newly printed by Shardza's *rgyal tshab*, his nephew Blo gros rgyal mtshan (1915-1952), who took the charge of the main printings at the Shardza hermitage itself.

331.
Zab mo stong pa nyid kyi de kho na rab tu gsal bar byed pa'i rnam bshad skal ldan rjes 'dzin zhes bya ba

a. 103-186.

b. *'grel pa* (r) / *dbu ma* (v).

c. *ces sems can thams cad kyi don du bsngo bar rigs te/ bde bar gshegs pa'i gsung rab kyi dgongs 'grel khyad par can brtsams pa las byung ba'i phyir/ tshigs su bcad pa drug cu pa'i 'grel pa rdzogs so/ rgyal ba'i bstan la nyid kyi dgongs pa bzhin/ /'khrul med smra ba me ston sher 'od pa/ /de yi bzhed gzhung rab dkar*

[210] For example the section quoted on p. 85 saying "In general, all the Views and Conducts are like clouds, vapor and constellations (but) this samaya is like the sun and the moon" (*spyir lta spyod thams cad ni/ /sprin dang khu rlang skar sprin dang 'dra'o/ /dam tshig 'di ni nyi zla dang 'dra'o*) is missing one sentence when compared to other editions of the text.

kun dha'i tshal/ /ci bzhin 'byed mkhas rgyal mtshan mchog legs yin/ /rnam dag 'phags pa'i mig dang mi ldan yang/ /long bas rin chen gter kha 'byed pa ltar/ /rgyal dang rgyal ba'i sras kyi byin rlabs kyis/ /sher phyin zab mo'i lam 'di kho bos rnyed/ /'di la gang zhig the tshom zos pas kyang/ /srid pa hrul por 'gyur zhes gsungs pas na/ /sgro skur med par ci bzhin legs rtogs pa'i/ /skyes bu de yang ci phyir skal bzang min/ /gang gis 'di 'dra'i tshul la dad pa dang/ /zab mo stong nyid gzhan la 'doms byed pa'i/ /skyes mchog de 'dra mthong ngam thos na yang/ /bdag ni zol med dad pa'i spu lang g.yo/ /rnam dpyod yangs pa'i gru chen la brten nas/ /dbu ma'i gzhung lugs rgya mtsho'i mthar (p. 185) *son te/ /legs bshad yid bzhin nor bu mang blangs nas/ /skal bzang dga' ba bskyed phyir 'grel 'di byas/ /'dir 'bad dge bas mtha' yas 'gro ba kun/ /sna tshogs lta ba'i 'thibs so las grol nas/ /rgyal bas bsngags pa'i lam la rab zhugs te/ /srid dang zhi ba'i mtha' las grol bar shog/ /bdag kyang 'di nas tshe rabs thams cad du/ /nges 'byung rnam dag khrims la brten bcas te/ /lam bzang 'di dang nam myang mi 'bral zhing/ /bshes gnyen dam pa'i rjes su 'dzin par shog/ /zab mo stong pa nyid kyi de kho na nyid rab tu gsal bar byed pa'i/ rnam bshad skal ldan rjes 'dzin zhes bya ba 'di ni/ dus gsum gyi sangs rgyas thams cad kyi mkhyen brtse gcig tu bsdus pa'i bdag nyid rong stong (= ston) shes bya kun rig dang/ /gzhung brgya smra ba dpal ldan seng ge la sogs pa/ skyes bu dam pa rnams kyi zhabs rdul spyi bor len cing bde bar gshegs pa'i gsung rab mtha' dag gi dgongs don dri ma med pa'i rig 'byed pa la/ phas kyi rgol bas mi rdzi pa'i blo gros kyi spobs pa can/ mang du thos pa'i btsun pa rgyal mtshan mchog legs kyis/ rje smra ba'i seng ge gur zhog pa nas bzung ste/ mnyam med ba thang zhang ston dang/ 'gro mgon sum ston lha 'bum yan chad kyi mkhas grub du ma'i zhabs bzhag pa'i gnas mchog/ /dpal ldan bzang po'i ri la sbyar ba 'dis kyang rgyal ba'i bstan pa rin po che phyogs kun dar zhing rgyas la yun ring du gnas par gyur cig/ //*. Then follows a prayer in praise of rGyal mtshan mchog legs which has not been transcribed here.

d. This middle-length commentary on the *dBu ma bden gnyis* of Me ston Shes rab 'od zer mtshan was composed by rGyal mtshan mchog legs, famous for his works on the Base, the Path and the Fruit (*gzhi lam 'bras bu*), and on the Gradual Path (*lam rim*).[211] The purpose of the present text is to establish the view of the two truths (*bden gnyis*)

[211] See for example his *gZhi lam 'bras bu gsum gyi don rab tu gsal bar byed pa'i rnam bshad*, in *Bon gyi brten 'gyur chen mo* (3rd ed.), vol. 80, pp. 45-395.

as it is explained according to the *Khams brgyad* literature. As its title indicates these two truths will enable the practitioner to experience the Suchness of the profound Emptiness of his own nature. One should note the mention of the celebrated Sa skya pa master Rong ston Shes bya kun rig (1367-1449) in the colophon. It is under this important master of the late 14th-early 15th century that mNyam med Shes rab rgyal mtshan studied *phar phyin* literature, etc. See S.G. Karmay, *The Treasury of Good Sayings*, p. 141 n. 2.

332.
Thar lam gyi rim pa gsal bar byed pa'i sgron me nyi ma'i 'od zer zhes bya ba

a. 187-230.

b. *thar lam gsal byed* (v).

c. *sa dang lam bgrod pa las sangs rgyas su phyin pa'am thob par 'dod pa rnams dang bstun nas blo dman nye bar dkri phyir bkod pa'o/ /bdag gis bsam sbyor rnam par dag pa yis/ /gzhan don phyir du sa dang lam gyi don/ /cung tsam bsdus la* (p. 230) *'gal 'khrul mchis gyur na/ /rgyal dang rgyal sras mkhas pa'i tshogs la bshags/ /dge ba 'di yis mkha' khyab 'gro ba kun/ /spangs pa mi 'gyur g.yung drung brag thog tu/ /rtogs pa mi nub rgyal mtshan 'dzug par shog/ /ces pa'i tshul 'di ni/ gshen gyi drang srong shes rab rgyal mtshan gyis/ bkra shis sman ri'i khrod du sbyar ba dge'o/ /mu tsug smar ro/.*

This is followed by the printer's colophon:[212] *//rgyal ba'i dgongs pa kun gsal yangs pa'i ltor/ /thar lam rim pa 'byed pa'i chu shel dbang/ /blo ldan snang ba gsal ba'i 'od dkar can/ /rgyal ba gnyis pa'i thugs bskyed rlung rtas drangs/ /gang dag mos pa'i rdzing bu ji snyed par/ /de snyed du ma 'char ba'i 'phrul chen po/ /lhag bsam bzang po'i yol gor bskyil ba 'di/ /tshogs sbyor dad pa'i rdzas las gsar du skrun/ /bstan la drin du bzo ba'i legs byas gang/ /'brel thob phan bde'i dpal la spyod phyir bsngo/ /gshen bstan mi nub srid mthar yun gnas te/ /bshad sgrub snang ba'i pad mtsho rtag rgyas shog/ /ces bstan pa'i snying po la mos pa'i snang ba can shar rdza'i rgyal tshab pa rang gis smras pa sarba mangalaṁ// /dge'o/ /bkra shis shog//.*

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[212] This was Shardza Rinpoche's nephew, Blo gros rgyal mtshan (a.k.a. Blo gros rgya mtsho, 1915-1952).

d. An important work composed by mNyam med Shes rab rgyal mtshan on the subject of the sūtric Path to Liberation (*thar lam*) leading to full Buddhahood. The text gives a detailed explanation of the two truths (*bden gnyis*) and the five Paths (*tshogs lam, sbyor lam, mthong lam, sgom lam,* and *mthar gyi lam*), together with their various subdivisions.

333.
Theg pa rim pa mngon du bshad pa'i mdo rgyud ces bya ba

a. 231-248.

b. *Ca* (r) / *theg rim* (v).

c. *ston pa'i rgyal po gshen lha 'od dkar gyis/ /theg pa bsam yas rnam pa dgu ru bsdus/ /ma nges gcig gnyis gnas kyang dgu ru phyes/ /gong ma la bcad 'og ma shan dbye ba'i/ /la shan theg pa'i bon mdo bshad de bkrol/ /dgongs pa brda yis sprul pa'i sku la bsgrags/ /'dzam gling spyi yi 'khor lo 'jig rten du/ /nga yi theg chen g.yung drung bon bstan mchog/ /rgyas shing 'phel te mi nub rgyal mtshan 'dzugs/ /theg pa'i rim pa bshad pa'i mdo rgyud 'di/ /gshen lha 'od dkar ston pa nga yis bsgrags/ /theg pa'i rim par bshad pa'i mdo rgyud/ /skabs bcu gcig* [p. 248] *pa rdzogs so/ /kra ye sig/ /u ti khram khyung ye wang cal kri pa te yang seg tham// //bdag 'dra bee ro* [*ba gor rin chen blo gsal*] *tsā na yis/ dka' ba srog dang bsdos nas g.yung drung bon chen bsgyur/ /mnga' bdag rje la gtad de nam zhing gter du sbas/ dbus bsam yas kyi yang dben yer pa'i rdzong la sbas so/ /de nas phyis su gtsang pa'i bdan 'de (=dhe) 'bri ring rkyang po sum pa gsum gyis bton/ mdo stod kyi lung ston 'od 'bar la dngos grub tu babs so// .*

There then follows a supplementary prayer which was written by Shardza Rinpoche: */rab 'byams bon sgo brgyad khri bzhi stong bon/ /gdul bya'i blo yi rim pa dang bstun pa'i/ /theg pa dman dang chen po 'bras bu'i bon/ /dgu phrag gcig dril kun bzang gshen lha'i bka'/ /brjod bya bye ma'i ??*[213] *tsam brjod byed tshig/ /gcig las du ma 'char ba'i bar gyi 'phrul/ /nyag btsun pradznyā'i ming gis dad gsum gyis/ /bsgrubs pa'i dge ba pha mas gtsor byas pa'i/ /mkha' mnyam sems can 'brel thob don du bsngo/ /thams cad phyam gcig gdod ma'i dbyings grol shog/ /shar rdza pas so// //.*

[213] One illegible syllable.

d. Despite its very concise form, this text is probably — together with its commentary (see next text entry) — one of the most important works of the whole Bon po religious literature. It covers the Nine Vehicles, each of them being explained according to a scheme of seven points (described in chapter two, pp. 235-236): 1. the View to be realized (*rtogs pa'i lta ba*); 2. the pledge to preserve (*bsrung ba'i dam tshig*); 3. the stages of Meditation (*bsgom pa'i rim pa*); 4. the methods of practice (*bsgrub pa'i thabs*); 5. the activities of Conduct (*spyod pa'i phrin las*); 6. the Fruit of accomplishment (*grub pa'i 'bras bu*); and 7. the distinctions regarding liberation according to the higher and lower Vehicles (*gong 'og theg pa'i la bsgral shan dbye ba*). This edition of the text has interlinear notes clarifying themes and structure.

According to the text (p. 247), these teachings were originally taught by gShen lha 'od dkar to the Emanation Body (*sprul pa'i sku*) who in this case is sTon pa gshen rab.[214] He is said to have taught this text and other rDzogs chen works on the summit of Mount Lha ri gyang tho to a retinue of fortunate gShens. According to its own history of transmission given at the beginning with the various languages in which the text was written or translated, this *Theg rim* was first written in Zhang zhung language,[215] then translated in what appears to be more or less sanskrit (*ya ma* [= *na*][216] *kra ma ti su tra na ma*, which one may translate as **The Treatise on the Stages of the Vehicles*). The text was then translated in the language of Bru sha (as *Ha pang ril ti dang seng zhe ma haṃ*) and thereafter translated in Tibetan by Vairocana. The latter's name is glossed as Ba gor Rin chen blo gsal in the colophon, Ba gor being the family clan to which Vairocana belonged. One should note here that he was also known as Gang jag thang ta before his ordination as a Buddhist monk. His own intervention in the discourse of the colophon indicates that he risked his life in translating Bon

[214] See *'Phrul gyi me long dgu skor* (text no. 334), pp. 402-403.

[215] Appearing in a strange script on p. 232 which does not resemble any Zhang zhung alphabet available and looks rather like a symbolic script of the Sky Dancers (*mkha' 'gro brda yig*).

[216] This obvious correction is confirmed by the *Commentary* (text no. 334), p. 250

texts[217] and that he handed this treatise to the king before it was actually hidden as Treasure (*gter*) in the Yer pa Castle (Yer pa'i rdzong), a hermitage in the vicinity of bSam yas monastery. Later, the text was rediscovered by the three Buddhists from gTsang named here in an abbreviated form: 'Bri ring, rKyang po and Sum pa. According to Shardza Rinpoche's *Treasury of Good Sayings*,[218] these forms must correspond to 'Bre Tshul khrims seng ge, gCer bu dbang phyug (a.k.a. rKyang po Grags pa dbang phyug) and Sum pa Byang chub tshul khrims. They gave the text and those they discovered in Yer pa rdzong to Lung ston 'od 'bar otherwise known as gNyen ston gzi brjid. The latter is the source of an interesting line of transmission as he gave his teachings to Gyer ston Khro gsas who instructed both Lung bon Lha gnyan (b. 1088)[219] and Mi la ras pa (1040-1123) himself.[220] See the commentary of this text in the next entry.

334.
Theg pa rim pa mngon du bshad pa'i mdo rgyud kyi 'grel pa me long dgu skor

a. 249-404.

b. *bka' 'grel* (r) / *theg rim* (v).

c. *slob dpon bee ro tsā nas gtan la phabs pa lags so/ bsam yas yer pa rdzong nas/ gtsang pa'i ban dhe mi gsum gyis bton/ mdo stod kyi lung ston 'od 'bar la dngos grub babs pa lags so/ de nas kyer ston la rim par babs/ des zhang ston bsod rin la brgyud/ de la sga ston tshul rgyal gyis zhus/ /des sman gong 'dul ba rin po che la brgyud/ de gnyis la slob dpon shes rab ye shes kyis zhus/ de la btsun chung rin chen rgyal mtshan gyis tshig don ma chugs par zhus te dar ro/ dge'o/*

Editor's colophon: *'jig rten gsum mgon mu sras nyi ma des/ rim dgu theg pa'i gnad ston zer phreng 'di/ gang du*

[217] This may refer to the time of struggle for Bon when the Buddhist ministers pushed the King (Khri srong lde btsan, 755-797) to ban Bon from Tibet (actually Central Tibet).

[218] S.G. Karmay, *op. cit.*, p. 152 and note 2 on this page.

[219] An important lineage holder of rDzogs chen teachings, and notably those of the *Ye khri dkar po mtha' sel* cycle. On this cycle, see Achard, *L'Essence Perlée du Secret*, p. 225; Rossi, "The *Lo rgyus chen mo* in the collection of the *Ye khri mtha' sel* attributed to Dran pa nam mkha'", pp. 181-192.

[220] On this subject, see Dan Martin, "The Early Education of Mi la ras pa", *passim*.

snang ba'i zhing khams rab 'byams na/ skal ldan blo yi pad tshal rgyas par byas/ bstan 'di bar skabs rdul khrod yib pa'i skabs/ shar rdza'i ston pa'i thugs bskyed ming pos drangs/ bstan pa mi nub dar rgyas yun gnas phyir/ rgyal tshabs mchog gis par gyi 'phrul 'di bsgrubs/ de yi dge ba'i bsod nams gang mchis pas/ 'gro ba'i dpal dang rgyal bstan rgyas byed shog//.

d. There is no actual colophon in this edition. Rather, after the final section which summarizes the principles explained in the text (p. 401-403) and which roughly comments on the colophonic section of the root-text dealing with the composition of the work by gShen lha 'od dkar and its transmission to sPrul sku sTon pa gshen rab, there appears a section of 23 sentences written in unknown language (maybe that of Bru sha but this is pure conjecture)[221] followed by the enumeration of the masters in the line of transmission and the editor's colophon.

According to the final section of the present text, the *Theg rim* and its commentary were fixed by Slob dpon Vairocana (in Tibetan language) and, as we have seen in the previous text entry, they were discovered by the three Buddhists of gTsang (*gtsang pa'i ban dhe mi gsum*) in bSam yas Yer pa rdzong. The texts were handed over to Lung ston 'od 'bar of mDo stod. The line of transmission from Lung ston 'od 'bar is as follows:

— Lung ston 'od 'bar (gNyen ston gzi brjid),
— Gyer ston[222] Khro gsas
— Zhang ston bSod nams rin chen,
— sGa ston Tshul khrims rgyal mtshan,
— sMan gong 'Dul ba rin po che,
— Slob dpon Shes rab ye shes who also received the transmission from sGa ston (Tshul khrims rgyal mtshan, the fourth in the lineage),
— bTsun chung Rin chen rgyal mtshan.

This edition of the text was produced by the *Shar rdza'i rgyal tshab*, Blo gros rgya mtsho.

[221] P. 403.5: *kye wang po de khyu/ ka ra ye chung zhal/ pi su ldem za ku le/ khyung po ye shong/ li ther pi pu shangs so/ rtsi lu de le khram sags/ pi lu de le/ pi du yengs so/ za la yog ma la nam/ pa si ra ye sin/ hu de la nyangs so/ khram khram pa le de/ tu* (p. 404) *kur ya smrangs/ sgrogs ra tsam cangs so/ shal de u ya/ ku ru zel zangs so/ kri kri pu ri thangs so/ ye wangs so/ kyi cangs so/ she mungs so/ ha kyi mangs so/ ri ca zangs so/ u tra sigs so/.*

[222] Sometimes spelt Kyer ston as in the present case (p. 404).

335.
rNam dag 'dul ba'i rnam bshad nor bu'i phreng ba zhes bya ba

a. 405-478.

b. *'dul ba'i rnam bshad.*[223]

c. *zhes rnam dag 'dul ba'i gnad kyi gsal byed mdo tsam bstan pa 'di/ bon gyi spyan ldan chen po me ston shes rab 'od zer gyis mdzad pa'i 'dul ba mdor bsdus dang/ kun btus dang/ de gnyis kyi 'grel ba rje rin po ches mdzad pa rnams la gzhir byas nas/ gzhan yang rang gi mkhan slob zhal rgyun dang mthun pa'i lung* (477) *rigs rnams nas legs cha blangs te go bde ru sbyar ba 'di yang/ khyung po drung mig tshul khrims dpal gyis nye bar bskul ba la rten nas/ mkhan chen bsod nams blo gros dbang gi rgyal po de nyid kyi zhal slob yongs kyi tha shal ba nyi ma bstan 'dzin dbang rgyal du 'bod pas/ rgyal ba mnyam med rin po che nyid rab brtan du sku 'khrungs pa'i lo dus khyad par can/ rang yang mkhan chen gong ma'i gdan sa gsar du 'dzin pa'i gnam lo dbang ldan zhes pa me pho spre'u lo'i ston 'bring bras ldan zla ba'i dkar phyogs su sbyar ba'i nyes 'gal mchis na skyabs yul rnams la bshags shing/ dge 'bras gang mchis rgyal ba mnyam med gshen gyi bstan pa rin po che dar zhing rgyas pa'i rgyud gyur cig/ //tha tshan mu tsug smrar (= smar) ro/ /.*

This is followed by the following verses in smaller script and composed by rGyal tshab pa (Blo gros rgya mtsho): */'dul ba'i ram bshad nor bu'i phreng mdzes gzhung/ mkhan chen nyi ma'i thugs bskyed stobs kyis drangs/ thos bsam rgyal mtshan rtse mor legs 'degs phyir/ mos pas 'phrul las bskrun 'di kho bo cag/ rnam dkar tshogs gnyis zad med snang ba'i rgyan/ rnam mang 'gro ba'i dpyid du legs smin nas/ rnam dag tshul khrims pad tshal 'bum bzhad de/ rnam grol byang chen mchog gi 'bras smin shog/ ces rgyal tshab pa rang gis smras pa dge legs 'phel// //sarvamaṅgalaṃ//.*

d. This text is an interesting composition by the sMan ri abbot Nyi ma bstan 'dzin explaining the way to receive and maintain vows taken during ordination. It includes the full list of vows for lay people as well as monks and nuns. It also contains a lengthy account of the history of the monastic discipline (*'dul ba*) according to the Bon tradition. The origin of this discipline goes back to sTon pa gshen rab who first raised an altruistic state of mind before collecting the two accumulations for three im-

[223] The *theg rim* mention on the side of folio 1b is a mistake of the editor.

measurable *kalpas* and eventually reaching Buddhahood. He listened to the teachings of gShen lha 'od dkar and practiced his precepts in the city of mGon btsun phywa. Then, he went to the country of Srid pa ye sangs before moving to the pure realm of Bar lha 'od gsal where he appeared as 'Chi med gtsug phud, among the Thirty-three gods. Then, he took his ultimate rebirth in 'Ol mo lung ring where he renounced the world and shaved his hair at the feet of the Stūpa rNam dag dkar po before receiving the six clothes from the gods of Wisdom. He then grew six magical wings with which he flew to the paradise of gTo rgyal ye mkhyen (the previous Buddha). There, he met a disciple of this Buddha, called Drang srong Legs ldan rgyal ba and received the vows of complete ordination (*drang srong gi sdom pa*) from him, maintaining 360 vows of outer behavior (*phyi tshul*) and 250 vows of inner discipline (*nang khrims*). He then manifested in the form known as Khri gtsug rgyal ba. After this account, the author proceeds with the history of the lineage of the abbots in rTag gzigs (*rtag gzigs kyi mkhan brgyud*), in Zhang zhung (*zhang zhung gi mkhan brgyud*), before giving the list of the lineage holders from pre-Buddhist Tibet down to his own time. This includes a short but nevertheless detailed biography of mNyam med Shes rab rgyal mtshan (1356-1415), explaining his teachings on the monastic discipline and his passing away while he was explaining the *gCer mthong lta ba'i khrid* of the *Bru rgyal ba'i phyag khrid* (pp. 442-443).

The main sources used by the author for the list of vows are mentioned in the colophon as the *'Dul ba mdor bsdus* and the *'Dul ba kun btus* composed by Me ston Shes rab 'od zer (see above no. 26). The two commentaries composed by mNyam med Shes rab rgyal mtshan on these works are the *'Dul ba mdor bsdus pa'i 'grel pa* and the *'Dul ba'i bslab bya gsal byed 'phrul sgron* which are still currently used in the *dge bshes* cursus nowadays.

* VOLUME 17

SUPPLEMENTARY WORKS

These are the works composed by the author that have not been included in the 16 volume set of Shardza's *Collected Works*, as well as selected texts that are composed by his disciples such as prayers, praises, etc. These were mostly taken from the sMon rgyal lha sras edition of the *Bon gyi brten 'gyur chen mo* (TG) in 324 volumes. Page references and volumes follow this edition. There are also several references and abstracts of teachings associated with Shardza Rinpoche included in the *Collected Works* of dBra ston sKal bzang bstan pa'i rgyal mtshan but these have not been recorded here.

336.
gSang ba gsang chen ma rgyud rgyal ba rgya mtsho'i gnyan sa lam khyer gdams pa gsang ba'i rgya can

a. TG, vol. 10, pp. 1389-1419.

b. *lus sbyin.*

c. *ces pa 'di'ang gsang sngags ma rgyud kyi rnal 'byor tshul khrims dbang phyug nas snga mo'i dus nas yang yang bskul ba dang/ slad du shar rdza'i bya bral lhun grub thogs med kyis nan tur gnur lcis bskul pa'i ngor/ theg pa chen po'i rnal 'byor [pa] bkra shis rgyal mtshan gyis g.yung drung lhun po'i dben khrod du sbyar ba'o/ bkra shis//.*

d. This text is centered on the secret practice of *gCod* (see no. 324 above for the main text associated with the Mother Tantras). It was written by Shardza Rinpoche in 1933 at the behest of Tshul khrims dbang phyug and Lhun grub thogs med. The text contains a detailed feast offering (*tshogs*) as well as a "rdzogs chen" section dealing with the Single *Thig le* (*thig le nyag gcig*) representing the real abiding mode of the natural state. This Single *Thig le* is the state of Emptiness and Clarity which is the base on which the practitioner develops his experience of Emptiness during the practice (in order to recognize the empty nature of the demons taking part in the offer-

ing of the body). This state is also endowed with a dynamism (*rtsal*) which manifests as a totally pure Compassion (*snying rje*) enabling the *gcod pa* to practice for the benefit of others. See next entry for the abridged version of the text.

337.
Lus sbyin zin ris

a. TG, vol. 10, pp. 1419-1420

b. *lus sbyin.*

c. Ø.

d. The attribution of this work to Shardza Rinpoche is not certain but the text is definitely associated with the previous one (no. 336) and should therefore be included here. It contains some structural notes (*zin ris*) on the practice of the "gift of the body" (*lus sbyin*) or *gcod* practice as performed in the *gDams pa gsang ba'i rgya can* (no. 336).

338.
Shar rdza'i skyes phreng gsol 'debs byin rlabs mchog thob

a. TG, vol. 17, pp. 351-353.

b. *skyes phreng gsol 'debs.*

c. *ces pa'i gsol 'debs 'di ni rang slob g.yung drung dpal ldan gyis bskul ngor gter chen gar dbang gsang sngags gling pas so//.*

d. This short prayer to Shardza Rinpoche in his various rebirths was composed by gTer chen Gar dbang gSang sngags gling pa at the request of the latter's disciple g.Yung drung dpal ldan. The prayer first starts with the Three Bodies (*sku gsum*) as bases for Shardza's emanations: the Absolute Body Kun tu bzang po, the Perfection Body gShen lha 'od dkar, and the emanation Body (unnamed). The successive rebirths are then listed as follows:

— dGa' ba 'dzin or 'Phags pa dGa' ba 'dzin who was an attendant of sTon pa gshen rab and who became an important Hearer (*nyan thos*);

- Drang srong Ye shes dpal mchog or g.Yung drung dpal mchog from China, who attended Mu cho ldem drug, the successor of sTon pa gshen rab;
- Kun la dpag med from India, who served the Buddha Śākyamuni;
- Sha ri ba or Se Sha ri dbu chen from Tibet who followed the teachings of the first Dran pa nam mkha';
- bZhod ston dNgos grub grags pa'i dpal who revealed the *bsGrags pa skor gsum* and the *Yang rtse klong chen* in 1110 in Lho brag mkhar chu;
- Mar ston Kun bzang 'gro mgon from Central Tibet (dBus), who followed the teachings of rTogs ldan sGom chen 'bar ba from the *A khrid* lineage of rDzogs chen and who received an important series of *gCod* instructions orally transmitted by a white Sky Dancer;
- rDza bo Rig pa rang shar who discovered the cycle of the *rDzogs chen lta ba thog bab*;
- rTogs ldan A tog dkar po who reached spontaneous realization at a young age;
- sMon lam rin chen from Sog yul, who also gained realization at an early age.

339.
[*Shar rdza'i gsol 'debs*]

a. TG, vol. 17, pp. 353-354.

b. *gsol 'debs*.

c. *zhes shar rdza'i grub dbang dam pa'i gsol 'debs 'di ni dad ldan skal bzang g.yung drung gis bskul ngor/ sman ri'i mkhan phun tshogs blo gros kyis phul ba ste/ dam pa 'di'i mdzad byang rnams ni rang re bon rnying ma'i rgyud sde thams cad kyi dgongs don gcig tu bsdus pa/ rgyal ba* (p. 354) *mnyam med chen po'i ring lugs dang mi 'gal ba zab dgu'i snying por gyur 'dug pa/ rang can bon po rnams kyis spyi bo'i gtsug tu bkur te/ tshe gcig gi byang chub sgrub pa la 'bad na gdams pa 'di las zab pa gzhan du btsal mi dgos pa 'dug pa de skad rjes 'jug rnams la gdams te zhang zhung sgo pa khyung po dkar ru'i sa cha nas shing glang zla tshes la phul ba'o//.*

d. A four-verse prayer of considerable importance written in 1925 (*shing glang*) by the then Abbot of sMan ri

Phun tshogs blo gros at the request of sKal bzang g.yung drung. In his colophon, the author puts an end to the polemics raised by the enraged Shes rab grags pa of g.Yung drung gling monastery when he states that the teachings of Shardza Rinpoche are in perfect accord with those of mNyam med Shes rab rgyal mtshan (1356-1415) and thus in harmony with the "Old Bon" (*bon rnying*) as opposed to the New Bon (*bon gsar*) teachings. He also exhorts all Bon po practitioners to venerate Shardza's teachings since there are no instructions more profound than these. The actual prayer runs as follows:

Emaho! To the Secret Treasure of the Contemplative, Symbolic and Oral Transmissions of Kun tu bzang po,
To the Lord who reveals the quintessential principle of the Great and Unsurpassable Vehicle
To the Protector of beings, Venerable native of Shar rdza,
To the Regent of the Victorious Ones, I send my prayers.

(*e ma ho/ kun bzang dgongs brda' snyan brgyud gsang ba'i mdzod/ bla med theg chen snying po'i don bstan bdag/ 'gro ba'i mgon po rje btsun shar rdza pa/ rgyal ba'i rgyal tshabs (= tshab) zhabs la gsol ba 'debs/.*)

340.
[*Shar rdza'i gsol 'debs*]

a. TG, vol. 17, p. 354

b. Ø.

c. *zhes pa'i gsol 'debs 'di'ang rtag zhig rtogs ldan seng ge nyi mas phul ba dge'o//.*

d. A four-verse prayer written by rTag zhig rTogs ldan Seng ge nyi ma.

341.
[*Shar rdza'i gsol 'debs*]

a. TG, vol. 17, pp. 354-355.

b. *bla ma'i gsol 'debs.*

c. *ces pa'ang hūṁ chen pas so/.*

d. A four-verse prayer written by the Sixth Kun grol Rin po che, Hūṁ chen 'Gro 'dul gling pa, manifestly composed after the Rainbow Body of Shardza Rinpoche since it mentions the event (2nd verse: "Even though you

have dissolved into lights with your Rainbow Body, your Great Transfer [*'pho chen 'ja' lus 'od du dengs na yang/*]).

342
dGongs brgyud 'pho ba'i gsol 'debs

a. TG, vol. 17, pp. 355-356.

b. *bla ma gsol 'debs*.

c. *zhes kun mkhyen gzha' lus pa'i dgongs brgyud 'pho ba'i gsol 'debs 'di'ang rang gi ngag 'don ched blo gros rgya mtsho pas bris pas de bzhin byin gyis brlab tu gsol lo//.*

d. A prayer to Shardza Rinpoche composed by the regent Blo gros rgya mtsho for his own recitative practice. Note that the colophon characterizes Shardza as a person having reached the Rainbow Body (*gzha' lus pa* = *'ja' lus pa*), which means that the work was written after May 1934.

343.
[*Shar rdza'i gsol 'debs*]

a. TG, vol. 17, pp. 356-358.

b. *bla ma'i gsol 'debs*.

c. *ces pa gsum na 'gran pa'i zla bral sprul pa'i gter chen bde chen gling pa'i sras rgyud du 'khrungs pa'i rgyal sras bstan 'dzin tshul khrims dbang gi rgyal po dang/ khyung sprul g.yung drung mchog dbang rnam gnyis gtsor zhe zhol dgon gyi rang slob sum cu lhag gi khyi la seng gzigs kyi 'di lta bu zhig dgos zhes bskul ngor dbul pos phyug por kha blang lta bu'i gsol 'debs 'di yang shar rdza pas so//.*

d. A prayer composed by Shardza Rinpoche at the request of rGyal sras bsTan 'dzin tshul khrims dbang gi rgyal po belonging to the "Son Lineage" (*sras rgyud*) of gTer chen bDe chen gling pa (1833-1893) and of Khyung sprul g.Yung drung mchog dbang. Note the humoristic tone of the colophon.

344.
[*gSol 'debs*]

a. TG, vol. 17, p. 358.

b. Ø.

c. *ces pa'ang tshe dbang g.yung drung 'gyur med bskul ngor/ gsang gling pas so// bkra shis/ dge'o/.*

d. A short prayer written by gSang sngags gling pa at the behest of Tshe dbang g.yung drung 'gyur med who might well be bDe chen gling pa's son. I am not sure to whom this prayer is addressed.

345.
[*gTor 'bul*]

a. TG, vol. 17, pp. 415-417.

b. *bla sgrub srung ma.*

c. *'di'ang bla sgrub la nye ba mkho phyir shar rdza pas so// bkra shis/ dge'o/.*

d. A *gtor ma* offering presented to the most important Protectors of Bon, written by Shardza Rinpoche as a necessary appendix to his *Bla sgrub 'dod 'byung rin chen* (no. 105).

346.
Kun mkhyen chen po shar rdza 'ja' lus pa'i bla sgrub 'dod 'byung rin chen gyi tshogs 'khor 'don thabs

a. TG, vol. 17, pp. 419-422

b. *bla sgrub zin ris.*

c. *de ltar pho tshod rang bzo ma yin te/ 'ja' lus gong mas zhal rgyun phyag len ltar/ mched* (p. 422) *grogs rnams la phan ched don thabs 'di/ kho bo bu ming bhi ma khi khar pa des bris pa yin/ bkra shis dge legs srid mthar rgyas gyur cig/.*

d. Some notes arranged for the recitative parts of a feast offering (*tshogs*) associated with the *Bla sgrub 'dod 'byung rin chen* (no. 105), written by a certain *Bhi ma khi khar, a zhang zhung name which may correspond to Dri med 'od zer but this needs to be checked.

347.
mKha' 'gro gsang ba'i gcod gdams las/ mngon rtogs bsdus pa gser gyi thig pa

a. TG, vol. 64, pp. 241-247.

b. *mngon rtogs.*

c. *ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis gab pa ston 'khrug pa bsdebs nas rgyun khyer nar ma'i nyams len du sbyar ba'o/ 'di la rgyas na mgnon rtogs rin chen 'bar ba ltar nyams su blang ngo/ gsang chen ri khrod nas nyi drod thun mtshams su shar mar bris pa'o/ bkra shis par shog/ dge'o/.*

d. A short work composed by Shardza Rinpoche and associated with the *mKha' 'gro gsang ba'i gcod gdams* arranged by sKyang sprul Nam mkha' 'rgyal mtshan. The text describes the three samādhis (*ting nge 'dzin gsum*), as well as the front visualization (*mdun bskyed*) and the final dissolution phase (*rdzogs rim*).[224]

348
mKha' 'gro gsang gcod kyi dur gcod lag len mthong ba don gsal

a. TG, vol. 64, pp. 755-762

b. *lag len.*

c. *mkha' 'gro gsang gcod gdams ngag zab mo yi/ 'dul gyis lag len cung tsam bkod pa 'di/ gdam(s) pa chol spyod mi 'gro don gyi lam/ gzud phyir bka' lung dang bstun bris pa dges(/) bu* (p. 762) *slob bsod nams tshe dbang gis yang yang bskul nas shar rdza'i bya bral bkra shis rgyal mtshan gyis bris pa'o/ bkra shis par shog/ dge'o/.*

d. A short work written by Shardza Rinpoche at the behest of his disciple bSod nams tshe dbang regarding funerary *gcod* practice (*dur gcod lag len*). There are actually two kinds of *dur gcod* practices: those performed for one's own benefit (*bdag don*) and those performed for others' (*gzhan don*). The present text corresponds to the latter.

[224] Most of these works associated with the *mKha' 'gro gsang gcod* (nos. 347-359) were composed in 1907. See no. 325, p. 311.

349.
mKha' 'gro gsang ba'i gcod gdams las/ bro brdung snang srid zil gnon

a. TG, vol. 64, pp. 763-768

b. Ø.

c. *ces pa 'di yang shar rdza'i bkra shis rgyal mtshan gyis dmu rdo g.yung drung spungs* (p. 768) *rtse'i lho phyogs ma ni'i ke'u tshang du brtsams pa dge'o/ bkra shis/ gling smad pad ma to ra ba'i nang du bris so/*.

d. A short work composed by Shardza Rinpoche when he was staying in dMu rdo g.Yung drung spungs rtse, containing the verses to be chanted when practicing the dance of the *mKha' 'go gsang ba'i gcod gdams* cycle.

350.
mKha' 'gro gsang ba'i gcod gdams las/ bro brdung bsdus pa srid gsum zil gnon

a. TG, vol. 64, pp. 769-770.

b. Ø.

c. *ces pa 'di 'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis/ shar rong rnam dag bkod pa'i zhing du brtsom pa'o/ bkra shis/*.

d. An abridged version of the previous work which Shardza Rinpoche wrote in Shar rong region.

351.
mKha' 'gro gsang ba'i gcod gdams las/ gshed 'dul drag po khol phyung

a. TG, vol. 64, pp. 771-807.

b. *gshed 'dul*.

c. *ces pa'ang gzhung gi dur gcod dmigs pa bye brag sogs dang drung mu gcod chen sogs las yin nam 'di yang shar rdza'i bya bral bkra shis rgyal mtshan pa 'am (= nam) dri med snying po la/ dge sbyor ba g.yung drung dpal ldan dang/ gcung tshul khrims bstan 'dzin gzhan yang bstan pa la lhag yar thugs* (p. 807) *brtse ba'i bu slob tshul khrims dbang phyug la sogs kyis bskul ba'i ngor/ khod po blo gros hog med kyis gter gnas sbas gnas wa (= sba) zhabs drag dkar gyis ri khrod g.yung drung*

rtse 'phel du bris pas bstan 'gro don chen nus par gyur cig/ bkra shis so/.

d. A longer work by Shardza Rinpoche on funerary rites (*gshed 'dul*) including chanting sections for cremation, etc. The main practice is centered on Srid pa'i rgyal mo and her assistants. One of the source of Shardza Rinpoche is the *Drung mu gcod chen*, the most important *gCod* cycle of the Bon tradition, going back to the teachings of sTong rgyung mthu chen. This very famous and ancient master transmitted these *gCod* instructions to gShen sras Lha rje, *a.ka.* Go lde 'Phags pa during the first half of the 14th century.

352.
[*Dur gcod*]

a. TG, vol. 64, pp. 809-811.

b. Ø.

c. *mkha' 'gro ḍha ki 'bum bskul gzhan phan dur 'gab gcod pa dang gsum sbyang/ dur gcod gsang ba'i yang bkol rdzogs so/ bkra shis/.*

d. The authorship of this text is quite uncertain but given its direct link with the previous text, I have included it here for the sake of completeness. It may however be by another hand than Shardza Rinpoche's.

353.
mKha' 'gro gsang ba'i gcod gdams las/ bsad pa spu gri reg chod

a. TG, vol. 64, pp. 813-849.

b. *bsad pa.*

c. *ces pas (= pa) 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan la/ bstan pa dang 'gro la lhag par dad pa'i bu slob tshe ring dbang phyug gis yang yang bskul ngor shing chung sngon mo'i 'gram gnas chen g.yung drung tshal gyis (= gyi) mdun zhol/ brag rdzongs (rdzong) bshad sgrub bstan pa'i gling gi/ gtsug lag khang du bris pa dge'o/ yi ge pa ni gcung po tshul khrims bstan 'dzin ming gis bgyis pas bstan 'gro'i don du 'gyur bar gyur cig/ mu tsug smar ro/ bkra shis par shog/.*

d. An important work on wrathful *gcod* activities centered on the form of Khros ma Kun sgrol ma (Thugs rje kun sgrol), typical of this cycle. The text was written at the behest Tshe ring dbang phyug and composed by Shardza Rinpoche in Brag rdzong bShad sgrub bstan pa'i gling. The copyist was the author's younger half-brother, Tshul khrims bstan 'dzin.

354.
mKha' 'gro gsang ba'i gcod gdams las/ gnas chog 'khor ba dong sprugs

a. TG, vol. 64, pp. 851-889.

b. *gnas chog*.

c. *ces pa'ang shar rdza bya bral bkra shis rgyal mtshan la gcung tshul khrims bstan 'dzin dang tshul khrims dbang phyug sogs lhag bsam can 'gas bkur (= bskul) ba'i ngor gcod gdams gyi gnas chog 'thor bu rnams la gzhir byas gzhan nas kha skangs (= bskang) ste/ khod po blo gros thogs med kyi gter gnas sbas yul sba zhabs brag dkar gyis (= gyi) gsang phug nyi ma ris su bris pa gu ge pa ni bkur (=bskul) ba po tshul khrims bstan 'dzin gyis bgyis pas bstan [pa] dang 'gro ba'i don rgya chen por byung bar gyur cig gu/ mangalaṃ/ bkra shis/.*

d. This work describes the ritual or ceremony consisting in transferring the dead to a higher place (*gnas chog*), the central figure of the practice being the deity Tshad med 'od ldan. The text was composed by Shardza Rinpoche in the sBa zhabs brag dkar sanctuary associated with the Treasure revelations of Khod spungs Blo gros thogs med, the copyist of the present work being again Shardza Rinpoche's younger brother, Tshul khrims bstan 'dzin. Note that on page 865, the text contains a *'gug pa* type of practice which is an addendum to the work itself.

355.
mKha' 'gro gsang ba'i gcod gdams las/ rigs drug so so'i gnas chog

a. TG, vol. 64, pp. 891-928.

b. *ris (= rigs) drug*.

c. *ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis dmu rdo g.yung drung spung gi rtse'i mdun zhol g.yung*

drung ring mo'i 'dus gnas su sbyar bas/ dge des mnyam med bla ma'i bstan pa'i rgyan du gyur cig/ bkra shis/.

d. A practice aimed at preventing rebirth in the conditioned states of the six destinies (*rigs drug*), namely: 1. the damned of the hell realms, 2. the hungry ghosts, 3. animals, 4. human beings, 5. semi-gods, and 6. gods. The practice for each destiny involves the visualization of the corresponding "subjugating gShen" (*'dul gshen*) emanated by the wrathful goddess Thugs rje kun sgrol, together with specific mudrā, ablutions, and guidance of the consciousness of the deceased, etc. The text was written by Shardza Rinpoche as he was in the village at the base of Mount g.Yung drung spung(s) rtse in dMu rdo.

356.
mKha' 'gro gsang ba'i gcod gdams las khyung sgrub dregs pa kun 'joms

a. TG, vol. 65, pp. 619-638; 641-658.[225]

b. *khyung sgrub*.

c. *ces pa 'di'ang shar rdza'i bya bral bkra shis rgyal mtshan gyis gung thun thog tu dbu zhabs zin par bris pas bstan 'gro'i don du shog/ bkra shis so/.*

d. A text centered on the Garuḍa (*Khyung*) practice or more precisely on the *Khyung chen rigs lnga*, the Five clans of Great Garuḍas, which Shardza Rinpoche wrote one day at the beginning of his afternoon session of meditation. The lineage transmission provided by the text (p. 623) is the following one: 1. Kun tu bzang po, 2. gTso mchog mkha' 'gying, 3. the group of the *Khyung chen rigs lnga*, 4. sTong rgyung mthu chen, 5. Dran pa nam mkha', 6. Tshe dbang rig 'dzin, 7. sPrul sku Khro gnyen, and 8. 'A zha rGyal ba blo gros.

357.
[No title: *mKha' 'gro gsang ba'i gcod kyi gnas chog gi lag len zur tsam*]

a. TG, vol. 67, pp. 658-641.

b. *gnas chog lag len*.

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[225] There are two versions of this text included in volume 65.

c. *'di yang shar rdzas (= rdza) pas bris pa dge'o/ bkra shis par shog/.*

d. Brief notes written by Shardza Rinpoche on the structure and order of the *gnas chog* practice associated with the *mKha' 'gro gsang gcod* cycle and probably more precisely with text no. 354.

358.
mKha' 'gro gsang ba'i gcod gdams las char 'bebs kun gso rlan byed gzung cho ga

a. TG, vol. 65, pp. 663-685.

b. *char 'bebs.*

c. *ces pa 'di'ang bon 'di la blo ??* [illegible letter] *skyogs pa'i shar rdza'i bya bral bkra shis rgyal mtshan gyis shar rong rnam dag bkod pa'i zhing gi dben gnas gangs can ri khrod du nyin gcig shar mal (= mar) bris pa dge'o/ bkra shis par shog/.*

d. A practice ritual for bringing rain (*char 'bebs*) associated with the *mKha' 'gro gsang gcod* cycle. The text was written by Shardza Rinpoche in the hermitage of rNam dag bkod pa'i zhing in Shar rong. There is a lineage prayer on p. 667 which must have been updated since three names appear after that of the author: gSang sngags gling pa, g.Yung drung mthong grol, and bsKal bzang nyi ma.

359.
mKha' 'gro gsang ba'i gcod rgyud dang char pa 'beb pa'i 'khor lo

a. TG, vol. 65, pp. 687-690.

b. *char 'bod.*

c. Ø.

d. The authorship of this text is dubious but it nevertheless contains the description of the magic wheel (*'khor lo*) used in the ritual for bringing rain and corresponding to text no. 358.

360.
Khrid yig dmar mo mdzub tshug gi sngon 'gro'i rnam bshad bde chen thar pa'i lam bzang

a. TG, vol. 159, pp. 621-784.

b. *rnam bshad*.

c. *zhes rdzogs pa chen po'i khrid yig dmar mo mdzub tshugs kyi sngon 'gro'i rnam bshad bde chen thar pa'i lam bzang zhes bya ba 'di ni/ sngar 'jam mgon kong sprul rin po che'am 'chi med bstan gnyis g.yung drung gling pa'i zhal snga nas/ rgyal dbang sprul sku rnam bzhi'i ring lugs zab mos mtshon bon bka' gter gyi bstan pa rgyas pa'i gnyen du 'gyur pa'i skyab smon stsal pa dang/ nye bar sprul pa'i gter chen dbal khyung mchog sprul gsang sngags gling pa nas kyang bstan pa'i bya ba dgos tshul gyi bka' yi cog pan spyi bor bcings pa dang/ de 'phral mchog sprul g.yung drung tshul khrims bstan 'dzin snying pos gzhan phan gyi thugs bskyed rgya chen pos 'di bzhin 'bri dgos kyi bka' yang yang gnang bzhin/ gshen gyi klog pa ba bkra shis rgyal mtshan ming pas/ shar rdza'i zhing gi dben gnas bde chen ri khrod du brtsam pa 'di yang/ 'chi med sprul sku ram bzhi'i bstan pa'i mdzes rgyan du gyur nas/ 'gro rnams thams cad mkhyen pa'i go 'phang 'thob pa'i rgyur 'gyur bar gyur cig/ tha tshan mu tsug smrar (= smar) ro// //.*

d. This text is quite famous among Shardza Rinpoche's works and within the New Bon tradition in Eastern Tibet.[226] There exist at least two xylographic versions: one was probably prepared in sMon rgyal monastery[227] and the second one was from bSam gtan bon gling in rNga ba province.[228] The two prints are quite similar and only insignificant orthographic variants have been noticed.

The text was written in 1901 by Shardza Rinpoche in his hermitage of bDe chen ri khrod, at the request of Kong sprul rin po che (1813-1899), dBal khyung mchog

[226] Note the recurring mention of the Four Emanation Bodies (*sprul sku rnam bzhi*) in the colophon. Founders of the New Bon tradition, these personages are: 1. sPrul sku Blo ldan snying po (b. 1360) , 2. Mi shig rdo rje, 3. Sangs rgyas gling pa (1705-1735), and 4. Kun grol grags pa (b. 1700).

[227] This is apparently the one reproduced in this volume of the *Bon gyi brten 'gyur chen mo*.

[228] See also the 1985 Minling Yungdrung Ling edition: *'Khrid yig dmar mo mdzug tsug gi sṅon gro'i rnam bśad bde chen thar pa'i lam bzaṅ, An exegesis of the preliminary practice to the New Bon Rdzogs-chen (Bon gsar) teachings revealed by Kun-grol-grags-pa by Śar rdza Bkra-śis-rgyal-mtshan (1859-1934).* Reproduced from a print of the A-mdo Rṅa-ba Bsam-gtan-bon-gliṅ blocks. Published by Tinley Jatso, Minling Yungdrung Ling Bon Monastery, Dehra Dun, 1985.

sprul gSang sngags gling pa (1864-?) and mChog sprul g.Yung drung bstan 'dzin snying po. However, according to the author's extended biography (no. 325, pp. 174-175), the composition of the work was first requested by bsTan 'dzin 'Chi med gtsug phud, the then lineage holder of the *rgyal sras* line of incarnations associated with the Kun grol embodiments. According to this text, the request took place in 1894 (*shing rta*) but Shardza Rinpoche probably did not fulfill it that year.

The text is a commentary or explanation (*rnam bshad*) on the practice of the extraordinary preliminaries (*thun mong ma yin pa'i sngon 'gro*) according to the *Khrid yig dmar mo mdzub tshugs* that was revealed by the first Kun grol rin po che ('Ja' tshon snying po, b. 1700). This cycle actually forms the "essential guidance" (*dmar khrid*) of the *A khrid* instructions, its historical sources and origin being discussed as follows by Shardza Rinpoche in his preface to the work: the source of these instructions is the Absolute Body Kun tu bzang po who enunciated the teachings of the Great Perfection for the sake of all beings. Within these teachings, the system compiled by Bru rGyal ba g.yung drung (1242-1290) contains the core of all rDzogs chen instructions (this is a reference to the *Bru a khrid thun mtshams bco lnga pa*). From the 21^{st} lineage holder of this tradition, sTag gu Nyi ma rgyal mtshan onward, the lineage was divided into two branches respectively known as the "White Instructions" (*dkar khrid*, i.e., generic instructions or guidance) and the "Red Instructions" (*dmar khrid*, i.e., essential instructions or guidance). The teachings associated with the latter have been compiled by Rig 'dzin Kun grol grags pa (b. 1700, the 26^{th} lineage holder) in his *Khrid yig dmar mo mdzub tshugs* which thus contains the ultimate complementary teachings connected to the *A khrid*, such as *thod rgal* instructions, dark retreats (*mun khrid*), etc., which are lacking in the original cycle.

361.
dBal phur gsang gzer srog len gnyis kyi cha lag rin chen phreng ba

a. TG, vol. 241, pp. 905-919.

b. *cha lag*.

c. *'di'ang dge sbyor ba dbang phyug dang sangs rgyas ming can gnyis kyis bskul nas mos bzhin du shar rdza'i bya bral bkra shis rgyal mtshan gyis bsdebs pas bstan pa yun du gnas pa'i rkyen du gyur cig/ dge'o/.*

d. This composition of Shardza Rinpoche is conceived as an appendix (*cha lag*) to both the *gSang gzer* and *Srog len* practice texts of the *dBal phur nag po* cycle discovered by Khu tsha zla 'od. The first text, entitled *dBal phur gsang ba'i gzer bu* was revealed by Khu tsha zla 'od during his stay in sPa gro stag tshang and represents the medium text (*'bring po*) used for practice. The second work, entitled *dBal phur nag po'i gzhung bsdus pa srog len,* was also discovered by the famed *gter ston* and, as its title indicates, it represents the abridged version (*bsdus pa*) of the practice. The present text was written by Shardza Rinpoche at the behest of two individuals named dBang phyug and Sangs rgyas.

362.
dBal phur nag po'i phrin las 'bring po gsang gzer dang bsdus pa srog len gnyis kyi mngon rtogs ye shes rgyan

a. TG, vol. 241, pp. 921-928.

b. *mngon rtogs*.

c. *zhes dbal phur 'bring po gsang gzer dang bsdus pa srog len gnyis kyi mngon rtogs ye shes rgyan zhes bya ba phur pa'i rnal 'byor shar rdza pa bkra shis rgyal mtshan 'jig med dbang po la bon sgo 'di la mos pa'i dge sbyang ba dbang phyug dang sangs rgyas ming can gnyis kyis yang yang bskul nas g.yung drung lhun po'i dben khrod du sbyar ba dge'o/ bkra shis/.*

d. A short work associated with the *dBal phur nag po* revelations of Khu tsha zla 'od (see no. 362) and written by Shardza Rinpoche in his hermitage of g.Yung drung lhun po, at the request of two of his disciples named dBang phyug and Sangs rgyas. The text is supposed to contain the canonical iconographic descriptions of the deities to be visualized in the *dBal phur gsang ba'i gzer bu* and the *bsDus pa srog len* (see no. 361) but rather describes the various steps of the actual dBal phur nag po practice.

363.
rJe btsun bla ma rgyal dbang shar rdza pa chen po bkra shis rgyal mtshan dpal bzang po'i rtogs brjod nyug gsal du gleng ba ngo mtshar dpag bsam ljon pa'i dga' tshal zhes bya ba

a. Si khron mi rigs dpe skrun khang, Chengdu, 1988, 107 pp.

b. Ø.

c. P. 105: *ces khyab bdag rje btsun bla ma dam pa ~ gang gi rnam par thar pa mdor bsdus pa 'di yang rang nyid kyi dad pa'i gsos su gsol 'debs sdom tshig tu bkod pa'i* (p. 106) *skabs phyogs kyi dad 'dus du ma dang khyad par rje'i sku dbon dam pa blo gros rgya mtsho nas gsung gi gling bus yang yang bskul zhing nye char yang ston chen po'i gdung son rnal 'byor gangs ri ba bstan 'dzin rgyal mtshan gyi zhal snga nas dang khyung dbon dam pa g.yung drung bdud 'dul nas dran gsos lan mang gnang ba'i ngor ~ gong gi rjes su skyes pa'i 'bangs khod spungs kyi ces su skyes pa'i gshen gyi btsun pa ngag dbang skal bzang bstan pa'i rgyal mtshan zhes pa'i ming du 'bod pas rje bla ma'i yon tan la shes nas thos pa'i 'dun pa la brten nas rang gnas gnas chen gsang ba yang rdzong gi sgrub sde'i gnas su gus pa dang bcas te nye bar sbyar ba'o/ /dge'o/ /bkra shis so// //.*

Then follows the printer's prayer together with his colophon which is as follows: *ces pa'i spar byang cung zad 'di ni ~skyes mchog rgyal tshab rin po ches gsung bskul bzhin smon sras nam mkha' grags pas ched du brjod pa dge'o// //.*

d. This is the first biography of Shardza Rinpoche that dBra ston bsKal bzang bstan pa'i rgyal mtshan wrote in the form of a prayer with its auto-commentary which the author redacted in his fief of gSang ba yang rdzong (for the longer biography, see above no. 325). The text was composed at the request of the regent Blo gros rgya mtsho, of bsTan 'dzin rgyal mtshan from the Yang ston lineage in Dolpo and of g.Yung drung bdud 'dul from the Khyung lineage. The printed version from which this re-edition is based on was prepared by Nam mkha' grags pa from the sMon rgyal lineage at the behest of rGyal tshab rin po che (Blo gros rgya mtsho).[229] This text has been summarized by Lopön Tenzin Namdak (in his

[229] I have prepared a French translation of this text which should be published soon by the Khyung-Lung editions. An English translation of this text has been made by B. Gorvine but I have no access to it at the time of writing this note.

rendering of Shardza Rinpoche's *Kun bzang snying thig*) in *Heart Drops of Dharmakaya*, pp. 17-29.

364.
rDzogs pa chen po zhang zhung snyan rgyud kyi ye dbang chen mo'i dbang khrid rig pa spyi blugs zhes bya ba

a. unpublished manuscript of 21 folios.

b. *ye dbang*.

c. *zhes pa 'di ni a mdo rnga yul gyi mchog sprul tshul khrims bstan pa'i rgyal mtshan nas snyan rgyud ye dbang chen mo'i 'di dbang bskur ba la lag len dka' bar snang bas dbang khrid 'jug bde zhig bris shig gsungs kyang/ de sngar yan chad kyi snyan rgyud kyi bla ma rnams la 'dis chog 'dug pas mi dgos snyam nas ma bris/ phyis nyag yul du bya sprul tshe dbang 'gyur med nas snyan par bkod skabs ye dbang chen mo'i dpe bskur zhig gsungs ba la/ mkhas grub gnyis 'dzin gyi drang srong seng ge nyi ma nas kyang 'di nyid par bkod chog pa'i dbang khrid cig bris dang bstan pa'i zhabs tog tu 'gyur bas legs gsungs pa sogs la brten nas shar rdza'i bya bral bkra shis rgyal mtshan ye dbang chen mo'i dbang yig dang dbang gi yig chung sogs la brten nas bla ma gong ma rnams kyi phyag len dang mi 'gal bar bris pa'i yi ge pa ni btsun pa ngag phrin gyis bgyis pas bstan 'gro'i don du 'gyur bar gyur cig/ dge'o/.*

d. This work is one of the most important texts to be associated with the corpus of the *Zhang zhung snyan rgyud*. According to the tradition,[230] there are two main initiation treatises in this cycle: the *Rig pa'i rtsal dbang* and the *Ye dbang chen mo*, the latter being the only text in this collection that is considered as being a *gter ma*.[231] The redaction of the present work was first requested by mChog

[230] Oral explanation by Lopön Tenzin Namdak Rinpoche, Paris, 2002.

[231] To my knowledge, this work has not been reproduced in any collection available. Thanks to the kindness of Lopön Tenzin Namdak Rinpoche, I have secured the photocopies of a 21 folios manuscript entitled *rDzogs pa chen po snyan brgyud kyi dbang khrid ye dbang chen mo* which apparently corresponds to the *gter ma* referred to but its colophon says that it was arranged or compiled (*sgrigs pa*) by a certain Tshe dbang rgyal po (who may well be somebody else than the famed g.Yung drung Padma tshe dbang rgyal po who discovered the *rDzogs chen gser zhun*). This *Ye dbang chen mo* is supplemented by two further works: 1. the *dBang gi dkyil 'khor* (2 folios, no author), and 2. the *sNyan rgyud dbang khrid* (2 folios, no author either). The text is obviously the source referred to in Shardza's colophon and on which he based his own composition.

sprul Tshul khrims bstan pa'i rgyal mtshan of rNga ba county in A mdo who urged Shardza Rinpoche to prepare a text easy to follow since the original practice of the original *Ye dbang chen mo* appeared to him as difficult. However, Shardza did not write the work at that time, considering that the previous lineage holders of the *Zhang zhung snyan rgyud* had declared that the original *Ye dbang chen mo* was sufficient in itself. Still, other requests came later from Bya sprul Tshe dbang 'gyur med from Nyag rong and from Drang srong Nyi ma seng ge, in consequence of which the author wrote the present text basing himself on the *Ye dbang chen mo* itself, the *dBang gi yig chung*[232] and the practice of the previous lineage holders of the cycle.

The text is basically divided into three main parts: 1. the characteristics of the master and disciples, 2. the actual initiation ritual, and 3. the concluding activities. The central section of the initiation ritual starts with the description of the benefits of receiving the initiation and then moves on to the manner of conferring the initiation, including the preliminaries (*sngon 'gro*).[233] This is followed by the activity practice of Kun tu bzang po (*kun bzang don gyi phrin las*, which is also practiced as a form of daily *sādhana* for the *Zhang zhung snyan rgyud*) and the main transmission of the initiation (*dbang bskur*) comprising the outer, inner, secret and innermost secret initiations. In the fourth of these initiations comes the con-

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[232] This refers to various short works which are included in the *Nyams rgyud* collection for instance. See the following various works included in the *Zhang zhung snyan rgyud kyi rnam thar chen mo sogs dang brgyud phyag bcas kyi gsung pod* which may certainly have been good sources for Shardza Rinpoche: 1. *sNyan rgyud dbang gi yi chung yid 'phran cha tshang cha lag cha rkyen dang bcas pa la shog gu nyer bdun*, pp. 361-367; 2. *sNyan rgyud dbang gi yig chung zab mo*, pp. 367-371; 3. *sNyan rgyud dbang gi yig chung*, pp. 372-379; 4. *'Bras bu dbang gi bshad pa*, pp. 380-396; 5. *dBang don gsal sgron*, pp. 396-399; 6. *Khrid rtsa dang dbang rtsa'i khrid thabs*, pp. 399-401; 7. *dBang gi yig chung*, pp. 401-404; 8. *sNyan rgyud dbang gi yig chung*, pp. 404-411; 9. *sNyan rgyud brda dbang*, pp. 413-423; 10. *sNyan rgyud sngon du 'gro ba dbang gi yi chung*, pp. 424-432; and 11. *dBang gi yig chung gnyis pa*, pp. 433-436.

[233] These are divided into the eighteen following sections: 1. approaching the door of the maṇḍala, 2. ablutions, 3. Refuge, 4. generating *bodhicitta*, 5. confession, 6. offering of the maṇḍala, 7. prostrations, 8. prayer, 9. setting the boundaries, 10. opening the door of the maṇḍala, 11. request for the transmission of the initiation, 12. explanation of *samayas*, 13. purification with lustral water, 14. transmission of vows, 15. promise made by the disciples, 16. flower offering, 17. confrontation with the deities, and 18. transmission of the secret name.

frontation with Awareness (*rig pa'i ngo sprod*) based on a white A letter, a mirror, a crystal, and ambrosia (*bdud rtsi*). The concluding activities performed at the end of the ritual consist in the practice of Zhang zhung Me ri according to the *bKa' ma* tradition or the basic practice of the *sPyi spungs*.

365.
sNyan rgyud rin chen sgron gsal gyi shog dril dang po gcod kyi khrid yig gi zur byang ma ngag dgongs gcod rnam gsum zhes bya ba

a. 41 folios.[234]

b. *gcod*.

c. *rim nas byung bzhin tshig gi gsal kha cung zad spros pa las/ don du gter tshig gis ma zin pa'i tshig ci'ang 'dir gsar du bris pa med cing/ gzhan rtsol pa las 'di khyad par 'phags te/ gzhung shog dril la gtsor bzung/ gzhan nas legs cha blangs te/ shar rdza g.yung drung lhun po'i yang dben ri khrod brag seng ge mchong 'dra'i 'og/ shing ga pu mo ljon pa'i tshal gseb tu/ gshen gyi btsun pa bkra shis rgyal mtshan gyis bstan 'gro spyi la dmigs nas me sprel zla tshe la 'god pas kun tu 'phel gyur cig/ bkra shis/ dge'o/*.

d. An *gcod* commentary on the first scroll (*shog dril dang po*) of the *Tshe dbang bod yul ma* entitled *Shog dril chung ba'i dang po snyems thag gcod pa gcod kyi khrid yig* (*Tshe dbang bod yul ma*, pp. 243-260) which was revealed by Bon zhig g.Yung drung gling pa from the treasure site of Phyug mo dpal ri. The text was written by Shardza Rinpoche in 1896 (*me sprel*) and describes the principles of the *gCod* practice which aims at eradicating the grasping of ego (*bdag gcod*) in order to reach ultimate liberation in this very life. The original teachings are associated with Tshe dbang rig 'dzin. As we have seen, according to modern Bon po masters, these *gCod* instructions were given by Tshe dbang rig 'dzin to Pha Dam pa sangs rgyas (or to his Bon po friend Khro tshang 'Brug lha who transmitted them to Dam pa) and this is how the instructions were eventually included in various Buddhist lineages.

[234] *Tshe dbang bod yul ma*, pp. 539-618. I am not sure whether or not the unsigned short texts covering pp. 619-632 of this cycle should be attributed to Shardza Rinpoche.

366.
Tshe dbang bod yul ma'i mnan pa'i dmigs rim

a. 3 folios.[235]

b. Ø.

c. *ces pa 'di'ang dge sbyong ba o rgyan skyab nas bskul bzhin/ shar rdza bya bral bkra shis rgyal mtshan gyis bris pa'o/ sarba manggalaṃ/ dge'o/.*

d. A short work describing the *mnan pa* or crushing activity practice according to the *Tshe dbang bod yul ma*. The text was written at the behest of a disciple named O rgyan skyab who may have been Buddhist.

367.
Lus sbyin mkha' 'gro gad rgyangs

a. 5 folios.

b. *mkha' 'gro'i gad rgyangs.*

c. *ces pa 'di'ang rang slob nyag btsun prajña'i ming gis rin chen gnyis pa'i me tog dang dri med lha dar gyis sna drangs te bskul ba'i ngor shar rdza'i bya bral rig pa rang shar gyis bris pa'i dge ba thams cad sangs rgyas 'thob pa'i rgyur gyur cig/ bkra shis so/.*

d. A short but nevertheless important work for the *gCod* practice in the modern Bon po tradition. The text has eclipsed most other traditions, especially that of Mother Tantras (*Ma rgyud*) whose melody for the liturgy is practically lost. In the New Bon tradition, many cycles are still widely used such as those of the tradition of gSang sngags gling pa which have been transmitted to Lopön Tenzin Namdak Rinpoche. The present work is centered on two "feasts" (*'gyed*) — a white feast (*dkar 'gyed*) and a read feast (*dmar 'gyed*) — which make up the core of the *gCod* practice. The main purpose of these feasts is to eradicate ego grasping (*bdag 'dzin*) and to reimburse one's karmic debts towards demonic entities.[236]

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[235] *Tshe dbang bod yul ma*, pp. 633-637.

[236] See a translation of this work in Achard, *Le Rire des Dâkinîs — La Pratique de Chö (gCod) d'après la tradition du Yangzab Namkha Dzöchen*, Khyung-mkhar, 1995 (2nd ed. 1999).

APPENDIX I — AN ABRIDGED CHRONOLOGY OF SHARDZA RINPOCHE'S LIFE AND COMPOSITIONS

This chronology is mostly based on text no. 325 and on the various data available from the colophon of the texts of the *Shar rdza bka' 'bum*. Discrepancies sometimes occur between these sources but have not been noted here. This is just a general outline of some of the main events of Shardza's life and his redaction of works.

1859 Birth of bKra shis rgyal mtshan in brDa/bsDa in the Shar rdza region in mDo khams on the 8th day of the 3rd Hor month. Blessings of dBra sprul rin po che bsTan 'dzin dbang rgyal transmitted at the time of birth.

1867 Receives the novice vows from dBra sprul rin po che.

1869 Shardza takes the vows of *tshangs spyod dge bsnyen* from dBra sprul. Meeting with rTogs ldan rin po che (bSod nams rgyal mtshan).

1872 Death of his mother.

1875 Receives the transmission of A bswe, his main personal protector. Becomes the *mgon bla* of the dBra *bla brang* in sTeng chen. Shardza gets his first access to the library and starts to read intensively.

1876 First recorded experience with the "wrath" of the master due to Shardza's untimely "renunciation". First proper training in gradual spiritual practice, starting with preliminaries, main practice, etc.

1877 Retreat assistant of dBra sprul. Training in the preliminaries and main practice of the *Bru'i a khrid* tradition and the *mKha' 'gro dgongs 'dus* of Kun grol rin po che.

1878 Training in the yoga of the Development Stage (*bskyed rim*) with dBra sprul rin po che. Practice of the *Zhi ba kun bzang a gsal*, of the *dBal gsas las rim*, and A bswe.
— That year Shardza Rinpoche received numerous transmissions from gTer chen bDe chen gling pa and later from the 5th Kun grol rin po che.

— First composition written on the recitative section of the *Khrid yig dmar mo mdzub tshugs* preliminary teachings and intensive study of the *Lam rim sum brgya pa*.
— Redaction of the *Byang chub sems kyi rnam bshad*, which he would later expand into another work (see under no. 210).
— Successful practice of rain bringing and other rituals with dBra sprul.

1882 Episode of the sword with dBra sprul, which brought Shardza to a condition of recognition of his own natural state.
— Elaboration of notes that would later serve him for his *Five Treasures* and *sKu gsum rang shar*.
— Shardza takes the full monk's vows in the presence of mKhan chen sKal bzang nyi ma rgyal mtshan and receives the name bsTan pa 'brug grags. He also receives numerous transmissions from the two rTogs ldan rin po che (bSod nams rgyal mtshan and Tshul khrims rgyal mtshan).

1883 Travel to dBus and gTsang by way of Khyung po (meeting with Me ston Nyi ma rgyal mtshan and bDe chen gling pa) and Kong po Bon ri.
— Visit of sMan ri monastery, mKhar sna in g.Yas ru, Rab legs g.Yung drung gling, Lha sa and return in sTeng chen.

1885 Receives Kun grol grags pa's *rTsa rlung mkha' 'gro gsang mdzod* from sPrul sku Nyi ma 'od zer in sTeng chen and retreat on this cycle.
— Meeting with Khro tshang rTogs ldan dGa' bde from whom he received instructions on the *gSang thur* and precepts on the practice of Great Bliss.

1886 Practice of the *Tshe dbang bod yul ma* and a 100-day retreat on the *rtsa rlung* of the *Zhang zhung snyan rgyud*.

1887 He travels to gShen bstan phun tshogs gling in rDza stod and studies under rTogs ldan bSam gtan ye shes. He receives the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) of the *Zhang zhung snyan rgyud*. First dark retreat (*mun mtshams*) of Shardza.
— He receives further rDzogs chen cycles and instructions from bSam gtan ye shes.

— Meeting with Nor sprul rin po che and Yid bzhin dbang rgyal and studies of the grammatical canonical works and treatises on poetics.
— Return to sTeng chen and retreat on the *Rigs drug rang sbyong gi gdams pa* following the *Yang rtse klong chen* cycle.

1888 Renewal of his vows with sTag sprul rin po che (gShen rgyal bstan 'dzin dpal bzang) according to the sMan ri tradition.
— He receives the name bsTan pa 'brug grags Dri med snying po from gShen bstan bSod nams rgyal mtshan. Long-life practice of Dran pa nam mkha' in sTeng chen.
— First visionary experiences. Second dark retreat according to the *Seven Cycles of Clear-Light* of the *Zhang zhung snyan rgyud*.

1889 Retreat on the practice of dBal phur. — Visit to the rnying ma yogi bDe chen 'od zer who clarifies his practice and experience of Awareness (*rig pa*).
— Intensification of his studies with a "book retreat" (*dpe mtshams*) on *A khrid*, *Yang rtse klong chen* and *Zhang zhung snyan rgyud*.
— Third retreat on the *Seven Cycles of Clear-Light* and vision of Dran pa nam mkha'.
— Becomes assistant of the 5th Kun grol rin po che during the latter's retreat on the *Yab sras dril sgrub* cycle.
— The three vows of Shardza: i. to never perform village rituals, ii. to never ride a horse before reaching the age of 50, and iii. to live in a hermitage.

1890 First teachings on the preliminaries given to three monks from sBa zhabs.

1891 Teachings on the *dMar mo mdzub tshugs* and *A khrid*. Preparation of notes that he would later elaborate into the *bKa' lung rgya mtsho*. Gives numerous reading authorizations and transmissions.
— Retreat on the *Tshe dbang bod yul ma*.
— Visit of the place called bKra shis khyung lung where he would later build his hermitage. Gives teachings on the ordinary preliminaries and the three essences to 300 monks.

— *gcig brgyud* transmission of the *Seven Cycles of Clear-Light* to sMon rgyal sKal bzang rdo rje.

1892 Second stay in bKra shis khyung lung which was to become the place where he built the bDe chen ri khrod. Visit of local people providing help for the building of a small house.
— The five vows of Shardza: i. reject mundane distractions; ii. reject official positions; iii. reject non-religious activities; iv. keep food for daily sustenance only; and v. not trading his practice for food by performing village rituals, etc.

1893 Arriving of Padma blo gros and Tshul khrims mchog rgyal at the hermitage.
— Gives teachings on *rtsa rlung* and due to the resultant experiences, he sings numerous songs of realization.

1894 Gives teachings on *A khrid* and *dMar mo mdzub tshugs*, as well as the initiations of *Ma rgyud*. Composition of the *Commentary* to the preliminaries of the *dMar mo mdzub tshugs* (no. 360) at the request of sMon rgyal bsTan 'dzin 'Chi med gtsug phud.
— Spontaneous vision of the lineage holders, leading to his receiving of the Short Lineage of the Oral Transmission.
— Receives teachings from sMon sprul Ye shes bstan 'dzin and other *lamas*. Kong sprul write his letter of praise to Shardza. Death of Padma Blo gros.
— Re-elaboration of his notes on the preliminaries and redaction of the *sNgon 'gro bka' lung rgya mtsho* (no. 156).
— Praising letter from Blo bzang dpal ldan bsTan 'dzin snyan grags (Brag dkar sprul sku).
— Intensive practice of *gCod* and redaction of *gCod* texts (nos. 365-366).

1895 Starts the yearly program of teachings the preliminaries in bDe chen ri khrod (a tradition that he would maintain till 1934).

1896 Gives transmission of the *Seven Cycles of Clear-Light* to Rab legs Rin chen rnam rgyal — mKhyen brtse 'od zer appears in one of his dreams.

1897 Enters a strict retreat, assisted by a nun named Tshe skyid. Engages in a long-life practice of the *Tshe sgrub bee ro'i gong khug*.

1898 Teaches the Gradual Path (*lam rim*) and related instructions to numerous disciples. Gives guidance on the main practice to sMon sras bsTan 'dzin nyi ma bzang po, Zla ba grags pa, etc.
— Visit of Khro sprul g.Yung drung mthong grol and Tshe dbang 'gyur med (the famed son of bDe chen gling pa and an important lineage holder of the *A khrid* system).
— Visions of Clear-Light.

1899 Teaches on *A khrid* and *Lam rim*, as well as *rTsa rlung mkha' 'gro gsang mdzod*.
— Receives important teachings on rDzogs chen, *rtsa rlung* and tantric practices from bsTan 'dzin rgyal mtshan (a disciple of bDe chen gling pa).
— Second 49 days retreat on the *Rigs drug rang sbyong gi gdams pa* according to the *Yang rtse klong chen*.

1900 Yearly teaching on the preliminaries and *A khrid*. Receives transmissions from 'Chi med bstan 'dzin (son of the 5th Kun grol rin po che).
— Visit of Brag dkar sprul sku at sTeng chen and meeting with him. He gives the *sprul sku* a copy of his *sNgon 'gro' bka' lung rgya mtsho*.
— Third 49 days retreat on the *Rigs drug rang sbyong gi gdams pa* according to the *Yang rtse klong chen*. Fourth 49 dark retreat according to the *Zhang zhung snyan rgyud*. Death of his father during the 6th week of the retreat.

1901 Meeting with gSang sngags gling pa in bDe chen ri khrod. Exchanges of teachings and transmission with the famed *gter ston*.
— Yid bzhin dbang rgyal visits Shardza in bDe chen ri khrod and exchanges transmissions with him.
— First "troubles" with the sTeng chen hierarchy complaining about the growing influence of bDe chen ri khrod, many monks becoming renunciates and leaving the monastery.

— Completion of the *bDe chen thar pa'i lam bzang* (no. 360) at the request of gSang sngags gling pa.

1902 Visit of rDza rgyal 'phags pa in bDe chen ri khrod. Shardza receives from gSang sngags gling pa the transmission of the *Tshe dbang rig 'dzin bka' thang* as well as the *sKu gsum don rgyud*.
— Advice of gSang sngags gling pa to Shardza Rinpoche on the revelation of *gter ma*. Revelations by gSang sngags gling pa of several Treasures in the surroundings of bDe chen ri khrod. Meeting between the *gter ston* and the wood-carver dBang phyug from sDe dge.
— Composition of the commentary on the *sPrul sku'i zhing smon* (no. 212), which must thus have been written prior to this commentary.
— Destruction of sTeng chen dgon pa by the monks of dGon gsar monastery. Shardza travels to Nyag rong.

1903 Visit to rGyal zhing monastery, as well as Gong rgyal, Ye shes dgon where he gives numerous teachings on various subjects of spiritual practices.

1904 Visit to Ye shes dgon again and stay in dBal khyung monastery. On his way, he visits the Buddhist establishment of the disciples of Nyag bla Padma bdud 'dul. Arriving in Padma gsang gling (the hermitage of gSang sngags gling pa).
— Beginning of the carving of the block prints of the *sNgon 'gro bka' lung rgya mtsho* by dBang phyug. Transmission of the *rTsa gsum* revealed by gSang sngags gling pa that would serve as the base of Shardza's elaboration of the *sKu gsum rang shar* (volume 11).
— g.Yung drung bstan 'dzin requests from him the composition of the *Longs sku'i zhing smon* (no. 216) and its commentary (no. 217).
— Completion of the carving of the block prints of the *bKa' lung rgya mtsho*. First meeting with his future biographer sKal bzang bstan pa'i rgyal mtshan who was eight at the time. Visits of several monasteries in Nyag rong, including Ye shes dgon, Gong rgyal, etc..

1905 Teaches the *Lam rim, A khrid*, instructions on *khregs chod* and *thod rgal*, etc. in Padma gsang gling.

— Preparation of the block prints of the *sKu gsum rang shar* section on the *dngos gzhi*. Preparation of the block prints of the *Longs sku'i zhing smon* and its commentary in Khod spungs bla brang.

1906 Visits of Mi nub dgon, Ye shes dgon and Gong rgyal dgon where he gives teachings.
— Completion of the block prints of the *gSang bdag rtsa gsum skor* and his *Zhal gdams nyams mgur*.
— Decisive experience of Awareness and intensification of his practice of Clear-Light. Composition of small notes in a volume entitled *Zab gnad 'byed pa'i lde mig* which he would later elaborate into his *dByings rig mdzod* (nos. 1-2). Composition of the *Lha gnyen shel sgong* (no. 318).
— Travel to 'Gro mgon monastery near Lithang.

1907 Pilgrimage to dMu rdo, Brag ra, sMin char, etc. Visit of sBa zhag dgon gsar. In rGyal gtso dgon, some monks of sMan ri show partisan views towards New Bon.
— Vision in dMu rdo g.Yung drung spungs rtse. Visits of monasteries in Khro chen, in dGe bshes county and meeting with the king of dGe bshes (Tshe dbang).
— Two months retreat in gSang chen ri khrod. Composition of the *Commentary* to the *Tantra of the Fruit* (*'Bras bu'i rgyud*) of the Mother Tantra collection.
— Meeting with Brag dkar sprul sku in Hor brag mgo on his way back to rDza khog.

1908 Returns to bDe chen ri khrod and completion of the rebuilding of sTeng chen dgon pa. Restoration of the yearly tradition of teachings preliminaries, *Lam rim* and *A khrid* in bDe chen ri khrod.
— Establishment of the program of practices according to seasons.

1909 Completion of the *dByings rig mdzod* and carving of the first volume by dBang phyug.

1910 Printing of the second volume of the *dByings rig mdzod*.

1911 Visits in Hor brag mgo and Nyag shod. Meeting with Brag dkar sprul sku and the *zhabs drung* of Brag dkar monastery.

— Stay in Ye shes dgon.

1912 First public teaching on the *dByings rig mdzod*. Composition of the *sDe snod mdzod* and completion of the first three chapters of its commentary.

1913 Second public teaching on the *dByings rig mdzod*. Pursues his work on the commentary of the *sDe snod mdzod* and completion of the second volume of this cycle.

1914 Travels to sDe dge. Meeting with the *sa skya* master mKhyen brtse Chos kyi blo gros and transmission of the *lung* of his *Collected Works* to mKhyen brtse. In return, he receives numerous Treasure objects revealed by bDe chen gling pa.
— Returns to sTeng chen and then to bDe chen ri khrod where he composes the *sDom gsum rnam 'byed* and the first section of its commentary.

1915 Receives transmissions from rTag zhig Seng ge nyi ma of the bDe chen gling pa tradition.

1916 Transmissions of several works to rNam rgyal grags pa, including the four initiations of his *sKu gsum rang shar*, etc.
— Beginning of the carving of the block prints of the *sDe snod mdzod* by dBang phyug and six assistants.

1917 Supervision of the restoration of the murals of sTeng chen dgon pa and rekindling of the tradition of the ritual dances at the monastery.

1918 First public teachings on his *Yang zab nam mkha' mdzod*.

1919 Supervision of the rebuilding of statues for sTeng chen dgon pa. Gift of numerous volumes for the library, including his *Collected Works*.
— Laudatory letters from Buddhist masters including Si tu Chos kyi rgya mtsho.

1920 Travels to rNga ba district, to rTogs ldan dgon pa where he gives transmissions of some of his *Collected Works*. This would lead the rTogs ldan rin po che to found two colleges of studies and practice based on Shardza's works.

— Travels to Khro chen in rGya rong and gives teachings to the king.
— Travels to Brag steng in rGya rong at the invitation of the queen Tshe dbang lha mo. Visits several monasteries where he gives transmissions.
— Travels to Lower dGe bshes. Guidance instructions given to the Khro chen prince, Tshe dbang nor 'dzin. Returns to bDe chen ri khrod.

1921 Consecration rituals for the new sTeng chen monastery. Completion of the commentary of the *sDom gsum rnam 'byed* and preparation of the block prints by dBang phyug.
— Training of dBra ston bsTan pa'i rgyal mtshan under the guidance of Shardza Rinpoche at bDe chen ri khrod.
— Travels to Khyung po, pilgrimage to Kong po Bon ri and sMan ri in Central Tibet. Meeting with the Abbot Phun tshogs blo gros.
— Composition of the *Legs bshad mdzod* upon his return from Central Tibet, as well as of the *rGyun spyod yid bzhin nor bu*, the *Khang bu brtsegs pa'i mchod rten gyi phyag bzhes rgyas pa*, and the *Bon 'chad mkhas pa'i mgul rgyan*.

1922 Carving of the *Bon 'chad mkhas pa'i mgul rgyan* and other texts. Composition of the *Lha mi dgyes pa'i 'bel gtam* in response to the polemical works of bsTan 'dzin grags pa. Resumes his work on the *Lung rigs mdzod*.

1923 Teachings on parts of the *Lung rigs mdzod* and the *sDom gsum rnam 'byed*. Completion and carving of the *Lung rigs mdzod*.
— His *Collected Works* amount that year to more than 13 volumes (all printed).

1924 Invitation of gSang sngags gling pa in bDe chen ri khrod. Teachings on *gCod*.

1925 Retreat on the *Zab gter bla ma zhi drag* revealed by Shel zhig g.Yung drung rgyal po, on the *Dran pa drag po* by Sangs rgyas gling pa and on the *Zhang zhung snyan rgyud*.

1926 Transmission of rDzogs chen teachings to sPyang 'phags bsTan 'dzin rin chen; in return, he receives from this master the commentary on the *Lam rim sum brgya pa* composed by rGya rong Rin chen rgyal mtshan, as well as the *Collected Works* of sKyang sprul Nam mkha' rgyal mtshan.
— Examination of his *Collected Works* by mKhan chen Phun tshogs blo gros who declares them conform to the sMan ri tradition (this actually occurs in 1925 but appears under 1926 in the *Biography*).

1927 Further transmissions to sPyang 'phags rin po che and others. Zla ba grags pa decides to live in solitude as a renunciate and sends all his possessions to Shardza.

1928 Transmission of his *sKu gsum rang shar* and *bDe gshegs 'dus pa*, as well as his *sDom gsum*. He receives the *bDe gshegs dpa' bo bdun pa* and the *Rig 'dzin gsang sgrub* respectively from Khro sprul g.Yung drung mthong grol and sTag sprul rin po che.
— Visionary encounter with Tshe dbang rig 'dzin.

1929 gSang snags gling pa gives the *lung* of the *Kanjur* in Nyag rong. Blo gros rgya mtsho and some others are sent there.
— Contemplates the thought of writing a commentary to the *Khro bo rgyud drug* but delays it for his next life. The project was never started.

1930 Transmission of his *sDe snod mdzod* and *sDom gsum*. Receives transmissions from Drang srong Seng ge nyi ma and Yid bzhin dbang rgyal.
— Transmission of the *sKu gsum rang shar*, *bDe gshegs 'dus pa* and *gSang bdag rtsa gsum skor*.

1931 Teachings on the *sPrul sku'i zhing smon* and the *Longs sku'i zhing smon*.

1932 Retreat based on Srid pa'i rgyal mo practice. Visions of Dran pa nam mkha' pointing at his heart.
— Intensified *thod rgal* retreat and practice of Clear-Light. Is on the verge of reaching the fourth Vision of *thod rgal*.

1933 Teachings on the *Lung rigs mdzod*, the *sDe snod mdzod*, the *sKu gsum rang shar* and the *Kun bzang snying thig*.
— Letter to gSang sngags gling pa requesting to take him (Shardza) under the *gter ston*'s Refuge protection.
— Opening of the dGe thang college below the bDe chen ri khrod hermitage and elaboration of the complex program of teachings.
— Composition of several *gCod* texts. Notable change of behavior due to his reaching the ultimate stages of spiritual realization (namely the 4th vision of *thod rgal*).

1934 On the fourth Tibetan month (May), he moves to Rab zhi steng. On the 13th day of the month, he enters a tent, which is sealed or sewed thereafter. On the 14th, beginning of the attainment of the Rainbow Body process. On the 15th, the region is stricken by an earthquake; other meteorological phenomena occur.
— Tshul khrims dbang phyug enters the tent and wraps the decreased body of Shardza which is then brought to bDe chen ri khrod. Hūṃ chen 'gro bdud gling pa performs the funerary ceremonies.
— Distribution of Shardza's possessions and erection of a stūpa in dGe thang to hold the relics.

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APPENDIX II — LINEAGE CHARTS

1. The root rDzogs chen lineages of Shardza Rinpoche[1]

The rDzogs chen lineages with which Shardza Rinpoche is associated cover the three Series of the Great Perfection, namely the Series of Mind (*Sems sde*), the Series of the Vast Expanse (*klong sde*) and the Series of Precepts (*Man ngag sde*). These teachings were transmitted by Kun tu bzang po to the Buddhas of the Perfection Body by way of Contemplation (*dgongs pa*). Then, they were transmitted by 'Chi med gtsug phud to a group known as the Six Superior Ones (*gong ma che drug*) by way of symbols (*bdra*). These six masters were: 1. gSang ba 'dus pa; 2. sTag la me 'bar; 3. rMa lo; 4. Yongs su dag pa, the *gshen* of the Gods and the main lineage holder of the Mother Tantras (*ma rgyud*), as well as the first teachings of the *Zhang zhung snyan rgyud*, etc.; 5. Mi lus bsam legs, the *gshen* of Men and lineage holder of the Mother Tantras; and 6. Ye shes snying po, the *gshen* of Serpent Spirits (*klu*).

Then, the transmission was given to another group of masters known as the Thirteen Descendants (*gdung brgyud bcu gsum*). Their lists vary according to the tantric cycle which is taken as reference. According to the Mother Tantra tradition, their names are: 1. sNang ba mdog can, 2. Mu khri btsad po, 3. Ha ra ci par, 4. sTag wer li wer, 5. A nu phrag thag, 6. Sad ne ga'u, 7. Zings pa mthu chen, 8. Shad bu ra khug, 9. sPe bon thog rtse, 10. sPe bon thog 'phrul, 11. This dmar thad ge, 12. Sum pa spu gar, and 13. Glang chen mu wer.[2]

After them, the transmission was upheld by the Four Translators (*lo tsā ba mi bzhi*) — 1. sTong rgyung mthu chen, 2. Sha ri dbu chen, 3. lCe tsha mkhar bu, and 4.Gyim tsha rma chung — who are said to have translated the rDzogs chen texts (as well as other cycles) from the language of Zhang zhung into that of Tibet.

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[1] This is according to text no. 31, pp. 19-21.

[2] According to the *sPyi spungs*, the list contains the following names: 1-4. The four magical Faeries (*rdzu 'phrul sman bzhi*), 5. Ha ra ci par, 6. sTag wer li wer, 7. A nu phrag thag, 8. Sad ne ga'u, 9. Dad mi tha ke, 10. Zings pa mthu chen, 11. Shad bu ra khug, 12. sPe bon thog rtse, and 13. sPe bon thog 'phrul.

Then, Dran pa nam mkha' received their teachings and handed them over to the *siddhas* of Tibet. At that time, he hid numerous *gter ma* that were to be later discovered by the Emanation Body (*sprul sku*) gShen chen Klu dga' who transmitted them to the *gshen* of Bru, Zhu, sPa and rMe'u.[3]

Then, dGongs mdzod Ri khrod pa chen po (1038-1096), basing himself on the *Sems smad sde dgu*, elaborated a cycle of eighty sessions of meditative practices (*thun mtshams brgyad cu pa*) which was later known as *A Khrid*. In the course of time, the teachings reached 'Gro mgon Blo gros rgyal mtshan (1198-1263) who condensed the system into thirty sessions (*thun mtshams sum cu pa*). Later, the system was further condensed by Bru rGyal ba g.yung drung (1242-1290) who reduced it to fifteen sessions and handed it over to the Bru *lamas*.

Then, after a line of twenty-five unnamed masters, the teachings reached the sMan ri abbot 'Gro mgon Shes rab g.yung drung who transmitted them to the yogi bSam gtan ye shes. As we have seen, Shardza Rinpoche met bSam gtan ye shes when he was 29, in 1887. bSam gtan ye shes was an important master of the Khro tshang clan and was staying at the time in gShen bstan phun tshogs gling in Upper rDza. He was one of the most important upholders of *A khrid* of his time and held the title of *rtogs ldan* given to the lineage holders of this tradition. We should also remember here that it is bSam gtan ye shes who first gave Shardza Rinpoche the instructions on the *Seven Cycles of Clear-Light* (*'Od gsal bdun skor*) according to the cycle of the *Zhang zhung snyan rgyud*.

2. The extended lineage of the thirty-two masters of the A khrid transmission including the branch of the dMar khrid instructions[4]

This lineage is different from the previous one with respect to the later masters of the lineage such as the 26th lineage holder, Kun grol grags pa. It is thus mostly the lineage transmission of the *dMar khrid* as contained in the *dMar mo mdzub tshugs* which contains the core of the experiential instructions of *A khrid* as compiled by the first Kun grol rin po che.

According to the *brGyud rim* authored by dBra ston sKal bzang bstan pa'i rgyal mtshan (no. 31, p. 21), the lineage of *A*

[3] This would thus refer to the teachings of the *Gab pa dgu skor* and the *Sems smad sde dgu*.

[4] According to the biographies of the lineage holder as contained in the *White Lotus* (text no. 223).

khrid was divided into two main branches during the time of the sMan ri Abbot sKu mdun Kun bzang rgyal mtshan (he is the 18th lineage holder in the list below) and this starts the line that was to pass through Kun grol rin po che and his *dMar mo mdzub tshugs*. Kun grol took the *Fifteen Sessions of the Bru A Khrid* (*Bru'i a khrid thun mtshams bco lnga pa*) and combined it with the experiential teachings of his masters before elaborating his *dMar mo mdzub tshugs* and spreading it in Eastern Tibet. It is this *A khrid* tradition that Shardza Rinpoche received from bDe chen gling pa (and after this from the latter's son, Tshe dbang 'gyur med).

1. rMe'u dGongs mdzod Dam pa ri khrod pa chen po
↓
2. sGom chen 'bar ba
↓
3. Jo g.Yung
↓
4. 'Bri lung pa Tshul khrims shes rab
↓
5. 'Gro mgon g.Yor po me dpal
↓
6. 'Gro mgon bDud rtsi rgyal mtshan
↓
7. 'A zha Blo gros rgyal mtshan
↓
8. Bru ston 'Dul ba rgyal mtshan
↓
9. Bru rGyal ba g.yung drung
↓
10. Bru sha Nam mkha' 'od zer
↓
11. Bru ston bSod nams rgyal mtshan
↓
12. mTshungs med bSod nams blo gros
↓
13. mTshan ldan rNam rgyal ka ra
↓
14. mKhas grub Rin chen blo gros
↓
15. mNyam med Shes rab rgyal mtshan
↓
16. Rin chen rgyal mtshan
↓

17. rNam sprul Nam mkha' ye shes
↓
18. mKhas grub Kun bzang rgyal mtshan
↓
19. sGo dzung Blo gros rgyal mtshan
↓
20. Bon grong bsTan pa 'od zer
↓
21. sTa gu Nyi rgyal
↓
22. Dam pa Blo gros rgyal mtshan

23. rGya rong g.Yung drung Ye shes
↓
24. rTogs ldan g.Yung drung rgyal mtshan
↓
25. dGe shes g.Yung drung bstan 'dzin
↓
26. Rig 'dzin Kun grol grags pa
↓
27. rTogs ldan Ye shes bstan 'dzin
↓
28. Grub dbang g.Yung drung phun tshogs
↓
29. Mi 'gyur Tshe dbang grags pa Rig 'dzin Kun grol gsang rtsal
↓
30. rGyal sras Tshe dbang 'gyur med
↓
31. rNal 'byor bKra shis rgyal mtshan
↓
32. Rig 'dzin gSang sngags gling pa

One can add as a 33rd lineage holder g.Yung drung tshul khrims, an important *sprul sku* of dBal khyung mgon pa. He was a disciple of both Shar rdza bKra shis rgyal mtshan and of dBal gter gSang sngags gling pa. I have not been able to trace any succession after g.Yung drung tshul khrims.

Another important lineage holder appears to have been sPa ston bsTan pa 'brug grags who was a disciple of gSang sngags gling pa in this lineage. One of his most famous students was Slob dpon Sangs rgyas bstan 'dzin who also received the *Zhang zhung snyan rgyud* transmission from this master. The *A*

khrid lineage passing through Shardza Rinpoche down to the present day can be described as follows:

33. sPa ston bstan pa 'brug grags
↓
34. Yongs 'dzin Sangs rgyas bstan 'dzin
↓
35. Yongs 'dzin bsTan 'dzin rnam dag (b. 1926)
↓
36. sMan ri slob dpon Phrin las nyi ma (b. 1962)

A larger lineage which covers the whole set of the *Shar rdza bka' 'bum* has the following line of transmission:

1. Shardza Rinpoche
↓
2. rGyal tshab Blo gros rgya mtsho
↓
3. mKhan po Tshul khrims phun tshogs
↓
4. mKhan po g.Yung drung dge legs
↓
5. Yongs 'dzin bsTan 'dzin rnam dag

According to Lopön Tenzin Namdak Rinpoche (Kathmandu, 1998), mKhan po g.Yung drung dge legs did not survive the havocs of the Cultural Revolution and no trace of him has been found beyond the 1960's.

3. *The lineage of the* Yang zab Nam mkha' mdzod

This line of transmission is given by dBra ston (*op. cit.*, p. 23-35) and concerns both the ritual sections of this cycle and its meditative instructions. The lineage closely follows a part of that described in § 1 above. It belongs to the Short Transmission (*nye brgyud*) and contains the following masters:

1. Bon sku Kun tu bzang po
↓
2. rDzogs sku gShen lha 'od dkar
↓
3. sPrul sku 'Chi med gtsug phud
↓
4. Yum bZang za ring btsun

↓
5. gShen gSang ba 'dus pa
↓
6. dBal bon stag la me 'bar
↓
7. Lha gshen Yongs su dag pa
↓
8. rGyal gshen Mi lus bsam legs
↓
9. Klu grub Ye shes snying po
↓
10. Nam mkha' snang ba mdog can
↓
11. Mu khri btsan po
↓
12. Ha ra ci par
↓
13. sTag wer li wer
↓
14. A nu 'phrag thag
↓
15. Sad ne ga'u
↓
16. Dad mi thad ke
↓
17. Shad bu ra khug
↓
18. Zing pa mthu chen
↓
19. sPe bon thog rtse
↓
20. sPe bon thog 'phrul
↓
21. sTong rgyung mthu chen
↓
22. Sha ri dbu chen
↓
23. Gyim tsha rma chung
↓
24. Dran pa nam mkha'
↓
25. Tshe dbang rig 'dzin
↓
26. bKa' yi bdag mo (Ye shes dbal mo)

and other female protectors
↓
26. Rig pa rang shar (Shardza Rinpoche).

4. The lineage of the exegetical teachings

This lineage is that of the various commentaries composed by Shardza Rinpoche. This means that the tradition with which he associates his works was upheld by the following masters:[5]

1. Bon sku Kun tu bzang po
↓
2. rDzogs sku gShen lha 'od dkar
↓
3. sPrul sku sTon pa gshen rab
↓
4. The Four Qualified Boys (mTshan ldan khye'u bzhi)[6]
↓
5. Mu cho ldem drug, sTon pa gshen rab's successor
↓
6. The Six Ornaments of Erudition in the World ('Dzam gling mkhas pa rgyan drug)[7]
↓
7. Dran pa nam mkha'
↓
8. Tshe dbang rig 'dzin
↓
9. Shar rdza pa Dri med snying po.

[5] According to dBra ston, *op. cit.*, pp. 25-26.

[6] Namely Yid kyi khye'u chung, gTo bu 'bum sangs, rMa lo and g.Yu lo.

[7] 1. Mu tsha tra he from sTag gzig, 2. Lha sngags bdag grol from India, 3. Legs tang rmang po from China, 4. gSer thog lce 'byams from Phrom, 5. Khri thog par tsa from Zhang zhung, and 6. 'Ghi hi li spar of Tibet. See *Yang rtse klong chen gyi 'grel pa nyi zer sgron ma*, p. 30.

APPENDIX III — ORIGINAL XYLOGRAPHS OF THE *SHAR RDZA BKA' 'BUM* AT THE EFEO LIBRARY IN PARIS

These works belong to the "Fonds Migot" of the EFEO Library in Paris. A catalogue of the whole collection has been made by Ngawang Dakpa, *Catalogue du Fonds Tibétain de la Bibliothèque de l'EFEO*. I have here simply extracted the references to the prints that belong to the *Shar rdza bka' 'bum*. The reference numbers are those established by Ngawang Dakpa, followed by the title, number of folios and the number reference of the texts appearing in the present catalogue.

0167 *Kun mkhyen bla ma'i gsung rab la 'jug par bskul ba'i gtam skal bzang rna ba'i gling bu,* 11 fol. — see no. 104.

0282 *Kun mkhyen bla ma dam pa grub dbang bkra shis rgyal mtshan gyi zhabs la cung zad bsngags par nor bu'i phreng ba,* 19 f. — see no. 224.

0173 *Kun bzang thugs thig gi brgyud phyag 'od gsal dra ba,* 1 f. — see no. 114.

0202 *Kun bzang thugs thig gi mchod pa'i rgyan phreng padma'i do shal,* 5 f. — see no. 116.

0162 *Kun bzang thugs thig gi gsol 'debs byin rlabs gong bu,* 2 f. — see no. 112.

0210 *dKon mchog gsum gyi yon tan rjes su dran pa'i mdo,* 4 f. — see no. 40.

0307 *dKon mchog gsum rjes su dran pa'i mdo 'grel 'ja' tshon dra ba,* 24 f. — see no. 222.

0312 *sKyabs 'gro'i sdom pa nyi shu pa'i 'grel pa tshangs pa'i dbyangs snyan,* 20 f. — see no. 205.

0294 *sKyabs sdom nyi shu pa'i sa bcad blo gros sgo 'byed,* 3 f. — see no. 204.

0190 *Khams thig le'i mdo ces bya ba,* 4 f. — see no. 41.

0193 *mKhas shing grub pa'i dbang phyug mtshungs med bla ma manga wer zhi'i 'bka 'bum gyi brgyud rim shel dkar phreng ba*, 9 f. — see no. 31.

0195 *Grub dbang manga wer zhi'i rnam thar gsol 'debs mchog thun sbrang char 'bebs pa'i chu 'dzin*, 7 f. — see no. 81.

0301/ *sNgon 'gro'i ngag 'don bslab gsum rin chen 'dren pa'i shing rta*, 6 f.
0209 — same title, 9 f.
0198 — same title, 8 f (2 copies) — see no. 161.

0174 *lTa sgom nyams kyis myos pa'i thol glu rtsa gsum dkyil 'khor dgyes pa'i mchod dbyangs*, 4 f. — see no. 132.

0165 *lTung ba bshags pa'i mdo yi khrid kyi rim pa sgom thabs gsal ba'i sgron ma*, 14 f. — see no. 28.

0188 *bsTan grags kyi brgal lan drang por bshad lha mi dgyes pa'i 'bel gtam*, 53 f. — see no. 17.

0299 *Theg chen lha'i me long las / byang chub sems dpa'i sdom pa'i cho ga*, 5 f. — see no. 167.

0290 *Theg pa chen po'i lam gyi rten gzhi sdom pa gsum rnam par 'byed pa zhes bya ba'i bka' rten*, 27 f. — see no. 11.

0206 *Theg pa rim pa mngon du bshad pa'i mdo rgyud*, 9 f. — see no. 333.

0308 *bDe chen zhing gi smon lam gyi don gsal bar byed pa'i 'grel pa nyi ma'i snying po*, 34 f. — see no. 214.

0083 *bDe chen zhing gi smon lam thugs rje'i nyag thag*, 7 f. — see no. 215.
0089 — same title.
0161 — same title.
0145 — same title.
0182 *bDe chen zhing gi smon lam rnam mkhyen grong 'jug*, 6 f. — see no. 212.
0185 — same title.
0144 — same title.

0196 *bDe gshegs 'dus pa'i sgrub pa las/ sngon 'gro sbyor ba'i bon bdun*, 8 f. — see no. 110.

0197 *bDe gshegs 'dus pa'i sgrub pa las/ tshogs mchod rin chen gter chen*, 3f. — no. 125.

0245 *mDo phran las byung ba'i lha'i bon yan lag brgyad pa*, 7 f. — see no. 163.
0254 — same title.
0239 — same title.

0191 *'Dul ba mdor bsdus pa'i gzhung*, 6 f. — see no. 26.

0253 *sDe snod mdzod kyi dka' gnad 'ga' zhig dris lan tshig gsal sgron ma*, 12 f. — see no. 8.

0305 *sDe snod rin po che'i mdzod kyi sa bcad 'phrul gyi lde mig*, 29 f. — see no. 5.

0293 *sDe snod rin po che'i mdzod yid bzhin 'byung ba'i gter*, 62 f. — see no. 4.

0544 *sDom pa gsum rnam par 'byed pa'i gzhung don gsal bar byed pa'i 'grel pa legs bshad 'phrul gyi lde mig*, 286 f. — see no. 12

0289 *sDom pa gsum gyi gtam rgyud ngo mtshar nor bu'i phreng ba*, 53 f. — see no. 13.

0291 *sDom gsum rnam par 'byed pa'i bka' brten gyi sa bcad rig pa'i lde mig*, 16 f. — see no. 10.

0297 *gNas bzhi mchod pa'i las chog thugs rje'i grib bsil*, 9 f. — see no. 170.

0284 *Bon sku'i smon lam gti mug gnyid skrog gi sa bcad rig pa'i me long*, 3 f. — see no. 219.

0283 *Bon sku'i smon lam gti mug gnyid skrog gi 'grel pa lung gi phreng ba*, 27 f. — see no. 220.

0081 *Bon sku'i smon lam gti mug gnyid skrog*, 6 f. — see no. 218.
0179 — same title.
0143 — same title.

0116 — same title.

0300 *Bon spyod sngon 'gro'i yan lag bdun ldan shel gyi them skas*, 4 f. — see no. 164.

0288 *Byang chub sems dpa'i bslab pa mdor bsdus pa lnga bcu rtsa dgu pa*, 6 f. — see no. 210.

0287 *Byang chub sems kyi bslab pa lnga bcu rtsa dgu pa'i sa bcad lam gyi lde mig*, 5 f. — see no. 209.

0263 *Byang chubs sems dpa' bslab pa mdor bsdus pa lnga bcu rtsa dgu'i 'grel pa nyin byed snang ba*, 39 f. — see no. 211.

0298 *Byang sems sdom pa 'bog tshul*, 7 f. — see no. 166.

0309 *Byang sems brgya rtsa dgu'i pa' sa bcad lung gi lde mig*, 9 f. — see no. 206.

0208 *Bla sgrub 'dod 'byung*, 12 f. — see no. 105.

0207 *dBu ma bden gnyis gsal bar byed pa tshigs su bcad pa drug cu pa*, 7 f. — see no. 27.

0251 *'Bras bu rdzogs sangs rgyas pa'i rgyud kyi dgongs 'grel rnam par nges pa gsang ba mthar thug nyi zer dra ba*, 50 f. (incomplete) — see no. 323.

0280 *Ma rgyud thugs rje nyi ma'i khrid rim thar lam myur bgrod*, 48 f. — see no. 320.

0244 *Maṇḍal bcu bdun pa 'bul tshul ngag 'don tshogs gnyis gter gti mdzod khang*, 10 f. — see no. 162.
0255 — same title.

0245 *Man ngag rin po che a khrid kyi sngon 'gro'i tshig bshad byin rlabs sprin dpung*, 10 f. — see no. 168.

0278 *Man ngag rin po che a khrid thun mtshams bco lnga pa'i sngon 'gro'i bsags sbyangs skor gyi sgom rim thar lam myur bgrod*, 18 f. — see no. 169.

0302 *Man ngag rin po che a khrid thun mtshams bco lnga pa'i dngos gzhi yang tig rdzogs pa chen po sku gsum rang shar*, 44 f. — see no. 173 *et seq.*

0306 *Man ngag rin po che a khrid kyi bla ma brgyud pa'i rnam thar padma dkar po'i phreng ba*, 45 f. — see no. 223.

0173 *rTsa gsum gyi skyabs sems gsol 'debs dbang bzhi'i char rgyun*, 2 f. — see no. 113.

0173 *rTsa gsum brgyud phyag byin rlabs kun 'byung*, 1 f. — see no. 115.

0242 *rDzogs pa chen po sku gsum rang shar las sNgon 'gro rjes kyi tshig bshad thugs rjes myur gzigs*, 2 f. — see no. 174.

0279 *rDzogs pa chen po sku gsum rang shar las thun mong gtum mo'i nyams len ye shes me dpung*, 56 f. — see no. 175.

0277 *rDzogs pa chen po sku gsum rang shar las thod rgal snang bzhi'i nyams len ngo mtshar snang ba'i ltas mo*, 102 f.[1] — see no. 180

0296 *rDzogs pa chen po sku gsum rang shar las rigs drug rang sbyong gi khrid 'khor ba dong sprugs*, 13 f. — see no. 171.

0194 *rDzogs pa chen po sku gsum rang shar gyi rtsis byang gser gyi phreng ba*, 4 f. — see no. 32.

0118 *gZhi gsum gyi cho ga yon tan rin po che'i gter mdzod kyi gsal byed zin bris*, 27 f. — see no. 57.

0286 *'Od dpag med kyi smon lam thugs rje'i nyag thag gi sa bcad zla 'od rab gsal*, 5 f. — see no. 216.

0311 *'Ol mo lung ring gi smon lam rnam mKhyen grong 'jug gi sa bcad nam mkha'i nor bu*, 6 f. — see no. 213.

[1] Under this number in the EFEO Catalogue, one will find several other works associated with the *sKu gsum rang shar*, not only the *Thod rgal snang ba'i ltas mo*.

0197 *Yang zab nam mkha' mdzod chen las snyan brgyud rtsa rlung 'khrul 'khor*, 12 f. — see no. 19.

0189 *Yang zab nam mkha' mdzod chen las theg dgu'i grub mtha'i rnam gzhag nyung 'dus*, 16 f. — see no. 25.

0158 *Rigs lnga bde gshegs 'dus pa'i sgrub pa kun tu bzang po'i thugs tig*, 14 f. — no. 117.

0176 *Las dang po pa'i sems skyong thabs*, 2 f. — see no. 45.

0199 *Legs bshad lam gyi rim pa zhes bya ba tshig bar bdun la shad bar du bgyis pa shloka drug cu rtsa brgyad pa*, 8 f. — see no. 29.

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